

THE

ODES OF ANACREON.

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ΑΙ ΤΟΥ
ΑΝΑΚΡΕΟΝΤΟΣ

ΩΔΑΙ.

THE
ODES OF ANACREON:

Literally translated into

ENGLISH PROSE.

Πολλὰ μὲν τόδ' αἶσαι, καὶ ἐκ τύμβου δὲ βόησω.

Πίνετε, πρὶν τεύτῃ ἀμφιβαλῆσθε κῆρυ.

JULIAN.

Y O R K:

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PREFACE.

THIS little work is designed for the use of those who have made no great progress in Grecian literature; and that it may the more effectually answer the end proposed, the translation is as literal, as the different idioms of the Greek and English languages will allow. In a version of this kind, little of the spirit of an original can be preserved: Those who are competent judges of such a performance, know full well how difficult it is to trace with exactness the peculiarities of a foreign idiom, and preserve even propriety in our own.

PREFACE.

The use of literal translations from Latin authors being now so generally acknowledged; it is hoped that a version of a Greek classic, done in the same manner, will be found of some service to those who are not far advanced in the useful and elegant study of this language. With respect to the text of Anacreon, the Translator has, in a few instances excepted, followed the edition published by Barnes.

As there are several expressions in the twenty-ninth ode, which might give offence to a delicate ear, if verbally translated; and as a paraphrase is not consistent with the plan of this work, it is not turned into English: although, on account of its many beauties, and that the purchaser of this volume may possess all the odes of Anacreon without mutilation, the original is inserted.

PREFACE.

Many words, for the sake of perspicuity, are employed in this translation, which have none to correspond with them in the original; these will be found printed in a different character.

Finally, utility having been principally consulted in this version of Anacreon, the Translator hopes that it will meet with the approbation of the public.

ΑΝΑΚΡΕΩΝ.

ΑΝΑΚΡΕΟΝΤΟΣ.

Α'.

ΕΙΣ ΛΥΤΡΑΝ.

ΘΕΛΩ λέγειν Ἀτρεΐδας,
Θέλω δὲ Κάδμον ᾄδειν·
Ἡ βάρβιτος δὲ χορδαῖς
Ἐρώτα μῦνον ἤχει.
Ἡμεῖς νεῦρα πρῶην
Καὶ τὴν λύρην ἅπασαν·
Καὶ γὰρ μὲν ἤδον ἄθλος
Ἡρακλῆες· λύρη δὲ
Ἐρωτας ἀντεφάνει.
Χαίροιτε λοιπὸν ἡμῖν,
Ἡρώες· ἡ λύρη γάρ
Μόνος ἔρωτας ᾄδει.

ANACREON.

I.

ON HIS LYRE.

I WISH to celebrate the sons of Atreus;
I wish also to sing of Cadmus; but the
Lyre sounds love only on *its* strings.
Lately I changed *my* strings, and the
whole Lyre; and I indeed sang Hercu-
lean labours; but the Lyre counter-
sounded amours. *Bid* farewell to us for
the future, ye Heroes! for the Lyre
sings amours only.

ΑΝΑΚΡΕΟΝΤΟΣ.

Β'.

ΕΙΣ ΓΥΝΑΙΚΑΣ.

ΦΥΣΙΣ κέρατα ταύροις,
Ὅπλας δ' ἔδωκεν ἵπποις,
Ποδωκίην λαγωοῖς,
Λέεσι χάσμι' ὀδόντων,
Τοῖς ἰχθύσιν τὸ νηκίδον,
Τοῖς ὀρνέοις πέτασθαι,
Τοῖς ἀνδράσι φρόνημα
Γυναξὶν ἔκ' ἔτ' εἶχεν.
Τί ἔν' δίδωσι; κάλλος·
Ἄντ' ἀσπίδων ἀπασεῶν,
Ἄντ' ἐγχείων ἀπάντων.
Νικᾷ δὲ καὶ σίδηρον,
Καὶ πῦρ, κακὴ τις ἔσται.

ANACREON.

II.

ON WOMEN.

NATURE hath given horns to bulls, and
hoofs to horses, swiftnefs of foot to hares,
to lions a gaping of teeth, to fishes the
faculty of swimming, to birds to fly, to
men magnanimity. She had no more for
Women : What then does she give *them* ?
Beauty : instead of all shields, instead of
all spears ; for she who is beautiful sub-
dues both iron and fire.

ΑΝΑΚΡΕΟΝΤΟΣ.

Γ.

ΕΙΣ ΕΡΩΤΑ.

ΜΕΣΟΝΥΚΤΙΟΙΣ ποθ' ὥρας,
Στρέφεται ὅτ' Ἀρκίος ἦδη
Κατὰ χεῖρα τὴν Βωώτῳ,
Μερόπων δὲ φῦλα πάντα
Κέαται κόπῳ δαμέντα·
Τότ' Ἔρως ἐπισαθεῖς μεν
Θυρέων ἔκοπ' ὀχῆας.
Τίς, ἔφην, θύρας ἀράσσει;
Κατὰ μὲν σχίσας ὀνείρας.
Ὁ δ' Ἔρως, ἀνοιγε, φησὶ,
Βρέφος εἰμὶ, μὴ φόβησαι.
Βρέχομαι δὲ, κασέληνον
Κατὰ νύκτα πεπλάνημαι.
Ἐλέησα ταῦτ' ἀνύσας·
Ἀνὰ δ' εὐθὺ λύχρον ἄψας

ANACREON.

III.

ON CUPID.

ONCE in the midnight hours, just when the Bear is turned under the hand of Boötes, and all tribes of men, overcome with labour, are asleep; then, Cupid having come unexpectedly *upon me*, knocked at the fastenings^t of my gates. "Who," said I, "batters *my* doors? scattering "my dreams." But Cupid says, "Open, "fear not, I am *but* a child, and I am "wet; I have wandered thro' the moonless night." Hearing these *words* I pitied *him*; and instantly having lighted

ΑΝΑΚΡΕΟΝΤΟΣ.

Ἀνέωξα. καὶ βρέφος μὲν
Ἔσορῶ, φέροντα τόξον,
Πτέρυγας τε καὶ φαρέτρην.
Παρά δ' ἰσίνην καθίσσας,
Παλάμασι χεῖρας αὐτῷ
Ἀνέβαλπον· ἐκ δὲ χαίτης
Ἀπέθλιβον ὑγρὸν ὕδωρ.
Ὅ δ', ἐπεὶ κρύος μεθῆκε,
Φέρε, φησὶ, πειράσωμεν·
Τόδε τόξον εἴ τι μοι νῦν,
Βλάβεται βραχέϊσα νευρή.
Τανύει δὲ, καὶ με τύπῃ
Μέσον ἥπαρ, ὥσπερ οἶστρος·
Ἀνὰ δ' ἄλλεται καχάζων,
Ξένε, δ' εἶπε, συγχάρηθι.
Κέρας (ᾠ) ἀβλαβὲς μὲν ἐστὶ,
Σὺ δὲ καρδίην πονήσεις.

ANACREON.

up *my* lamp, I opened *my* gate : and perceive indeed a child, bearing a bow, also wings, and a quiver. And having seated *him* near the hearth, I chafed his hands with *my* palms, and wrung out of *his* hair the humid water. But he, when cold forsook *him*, says, “ Come, let us try “ this bow of mine, if now the string, “ being wet, is injured at all.” He bends *it* then, and struck me *through the* midst of *my* liver, like *the* stinging gadfly :—up he leaps, and laughing loudly, “ Congratulate *me*, Host,” said he; “ *my* bow “ is unhurt indeed, but you will feel pain “ *in your* heart.”

ΑΝΑΚΡΕΟΝΤΟΣ.

Δ'.

ΕΙΣ ἘΛΥΤΟΝ.

ΕΠΙ μυρσίνας τερείνας
 Ἐπὶ λωτίνας τε ποίας
 Στορέσας, θέλω προπίνειν.
 Ὁ δ' Ἔρως, χιτῶνα δῆσας
 Ὑπὲρ αὐχένος παπύρω,
 Μέθυ μοι διακονεῖτω.
 Τροχὸς ἄρματός γάρ οἷα,
 Βίότος τρέχει κυλιαδείς,
 Ὀλίγη δὲ κεισόμευδα
 Κόνις, ὅσέων λυθέντων.
 Τί σε δεῖ κίθον μυρίζειν,
 Τί δε γῆ χέειν μάταμα;
 Ἐμὲ μᾶλλον, ὥς ἔτι ζῶ,
 Μύριτον, ῥόδοις δὲ κρᾶτα
 Πύκασον, κάλει δ' ἑταῖρην.
 Πρὶν, Ἔρως, ἐκεῖ μ' ἀπελθεῖν
 Ὑπὸ νερτέρων χορείας,
 Σκεδάσαι θέλω μερίμνας.

IV.

ON HIMSELF.

EXTENDED *at my ease* on tender myrtles
and on lotus herbs, I wish to carouse:
then let Love administer wine to me,
binding *his* tunick over *his* neck with the
papyrus². For, as a chariot's wheel, life,
rolled on, runs *forward*: and *quickly* we
shall lie a little dust, *our* bones being dis-
solved. What does it avail thee to anoint
a stone? And what, to pour to earth
vain *libations*? Anoint³ me rather, while
yet I live; and cover *my* head with roses,
and invite *my fair* companion, O Love!
before I go there, *even* to the revels of the
shades below: I wish to dissipate cares.

ΑΝΑΚΡΕΟΝΤΟΣ.

Ε'.

ΕΙΣ ῬΟΔΟΝ.

Το ῥόδον τὸ τῶν ἐρώτων

Μίξωμεν Διονύσω.

Τὸ ῥόδον τὸ καλλίφυλλον

Κροτάφοισιν ἀρμόσαντες,

Πίνομεν ἄβρὰ γελῶντες.

Ῥόδον ὧ φέρισον ἄνθος,

Ῥόδον ἔαρος μέλημα.

Ῥόδα καὶ θεοῖσι τερπνά.

Ῥόδα πᾶσι ὁ τῆς Κυθήρης

Στέφεται καλοῖς ἴαλοις,

Χαρίτεσσι συγχορεύων.

Στέφον ἔν' με, καὶ λυρίσσω

Παρά σοῖς, Διόνυσε, σηκοῖς

Μετὰ κῆρης βαθυκόλπτε,

Ῥοδίνοισι σεφανίσκοις

Πεπυκασμένος, χορεύσω.

ANACREON.

V.

ON THE ROSE.

THE Rose the *flower* of love, let us
blend with Bacchus: fitting to *our* tem-
ples the beautiful-leaved Rose, we drink
gaily laughing. O Rose, most excellent
flower! O Rose, nursling of spring!
Roses *are* delightful even to gods. The
Boy of Cytherea intertwines Roses with
his beautiful ringlets, dancing with the
Graces. Crown me then, and I will strike
the lyre near thy shrine, O Bacchus! *and*,
being adorned with rosy chaplets, I will
dance with a blooming + maid.

ΑΝΑΚΡΕΟΝΤΟΣ.

ς.

ΕΙΣ ΤΟ ΑΥΤΟ.

ΣΤΕΦΑΝΟΥΣ μὲν κροτάφοισι
Ῥοδίνης συναρμόσαντες,
Μεθύομεν ἄβρὰ γελῶντες.
Ὑπὸ βαρβίτῳ δὲ κῆρι,
Κατὰ κισσοῖσι βρέμονίᾳς
Πλοκάμοις φέρυσσά θύρσους,
Χλιδανόσφυρος χορεύει.
Ἄβροχαίτης δ' ἅμα κῆρος
Στομάτων ἡδὺ πνεόντων,
Κατὰ πηκτίδων ἀθύρων
Προχέει λιγεῖαν ὀμφήν.
Ὁ δ' Ἔρως ὁ χρυσοχαίτης,
Μετὰ τῷ καλῷ Λυαίῳ
Καὶ τῆς καλῆς Κυθήρης,
Τὸν ἐπύραλον γεραοῖς
Κῶμον μέτεϊσι χαίρων.

ANACREON.

VI.

ON THE SAME.

FITTING rosy chaplets to *our* temples,
we freely drink, gaily laughing; whilst
the neat-ankled maid bearing a thyrsus
rustling with ivy wreaths, is dancing to
the lute. And, in concert, a downy-
haired youth, *his* lips sweetly breathing,
pours forth *his* soft voice, playing upon
the strings^s: and the golden-haired Cu-
pid; with beautiful Lyæus, and fair Ve-
nus, joyous attend the revel, delightful
to old men.

ΑΝΑΚΡΕΟΝΤΟΣ.

Ζ.

ΕΙΣ ΕΡΩΤΑ.

ΥΑΚΙΝΘΙΝΩ με ράβδω

Χαλεπῶς Ἔρωσ βαδίζων

Ἐκέλευσε συντροχάζειν.

Διὰ δ' ὀξέων μ' ἀνάντων

Ξυλόχων ἴε καὶ φαράγγων

Τροχάοντα πείρειν ὕδρος.

Κραδίη δὲ ῥίνοσ ἄχρισ

Ἀνέβαινε, καὶν ἀπέσβην.

Ὁ δ' Ἔρωσ μέτωπα σείων

Ἀπαλοῖσ πλεροῖσιν, εἶπεν.

Σὺ γάρ (b) εὖ δύνῃ φιλήσαι.

ANACREON.

VII.

ON CUPID.

CUPID walking difficultly with hyacinthine wand, commanded me to run with *him*: but a water-serpent stung me hastening thro' rapid torrents, and thickets, and glens: and *my* heart ascended to *my* nostrils, and I was exhausted. When Cupid fanning *my* brows, with *his* soft wings, cried,—“For you are not able to love.”

ΑΝΑΚΡΕΟΝΤΟΣ.

Η'.

ΕΙΣ ΤΟ ἑΑΥΤΟΥ ΟΝΕΙΡΟΝ.

ΔΙΑ νυκτὸς ἐγκαθεύδων
Ἄλιπορφύροις τάπησι,
Γεγανυμένος Λυαίῳ,
Ἐδόκην ἄκροισι ταρσοῖς
Δρόμον ὧκὺν ἐκτανύειν,
Μετὰ παρθένων ἀθύρων.
Ἐπεκερτόμην δὲ παῖδες
Ἀπαλώτεροι Λυαίῳ,
Δακέθυμά μοι λέγοντες
Διὰ τὰς καλὰς ἐκείνας.
Ἐθέλοντα δὲ φιλῆσαι
Φύγον ἐξ ὕπνου (c) με πάντες.
Μεμονωμένος δ' ὁ τλήμων
Πάλιν ἤθελον καθεύδειν.

ANACREON.

VIII.

ON HIS DREAM.

SLEEPING through the night on purple
carpets, exhilarated with Bacchus; I
seemed to urge forward a swift chase,
with nimble feet, sporting with virgins:
whilst youths softer than Lyæus, speak-
ing opprobrious *words* to me; reviled *me*
on account of these fair ones: but de-
sirous to obtain a kifs, all escaped me
awakened out of sleep. And wretched *I*,
being left alone, wished to repose again.

ΑΝΑΚΡΕΟΝΤΟΣ.

Θ.

ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.

ΕΡΑΣΜΙΗ πέλεια,
Πόθεν, πόθεν πέτασσαι;
Πόθεν μύρων τούτων,
Επ' ἥeros θέουσα,
Πνέεις τε ἢ ψεκάζεις;
Τίς ἐσί σοι; μέλει δέ.
Ἀνακρέων μ' ἔπεμψε
Πρὸς παῖδα, πρὸς Βάθυλλον,
Τὸν ἄρτι τῶν ἀπάντων
Κρατῶντα ἢ τύραννον.
Πέπρακέ μ' ἡ Κυθήρη
Λαβῶσα μικρὸν ὕμνον·
Ἐγὼ δ' Ἀνακρέοντι
Διακονῶ τοσαῦτα·
Καὶ νυν οἷας ἐκείνῃ
Ἐπισολὰς κομίζω·
Καὶ φησιν, εὐθέως με
Ἐλευθέρην ποιήσειν.

ANACREON.

IX.

ON A DOVE.

O LOVELY Pigeon! whence, whence
do you fly? Whence, speeding through
the air, do you breathe, and distil so
many perfumes? Who is your *master*?
For it concerns *me to know*. “Anacreon
“sent me to a youth,—to Bathyllus, at
“present the prince⁶, and disposing of
“all *things*. Venus sold me, receiving a
“little hymn *in return*. And I serve
“Anacreon *in such transactions as these*:
“and now I carry his letters, *such as*⁷
“*you see*: and he affirms that he will
“immediately make me free. But I
“will remain a servant with him altho’

ΑΝΑΚΡΕΟΝΤΟΣ.

Ἐγὼ δὲ, κῆν ἄφη με,
Δέλη μὲν᾽ παρ' αὐτῷ.
Τί γάρ με δεῖ πέτασθαι
Ὅρη τε καὶ ἀγρὺς,
Καὶ δένδρεσιν καθίζειν,
Φαγῶσαν ἄγριόν τι;
Τανῦν ἔδω μὲν ἄρτον
Ἀφαρπάσσα χειρῶν
Ἀνακρέοντος αὐτῷ.
Πιεῖν δέ μοι δίδωσι
Τὸν οἶνον, ὃν προπίνει.
Πῶσα δ' ἂν χορεύσω,
Καὶ δεσπότην ἐμοῖσι
Πτεροῖσι συγκαλύψω.
Κοιμωμένη δ' ἐπ' αὐτῷ
Τῷ βαρβίτῳ καθεύδω.
Ἐχεις ἅπαντ', ἄπελθε.
Λαλιέραν μ' ἔθικας,
Ἀνθρῶπε, καὶ κορώνης.

ANACREON.

“ he may dismiss me: For wherefore
“ does it behoove me to fly, both over
“ mountains, and fields, and to perch
“ on trees, devouring some rustic *food*?
“ Now indeed, I eat bread, snatching *it*
“ from the hands of Anacreon himself;
“ and he gives to me the wine to drink,
“ which he drinks before *me*; and
“ having drunk, I perhaps may dance,
“ and cover *my* master with my wings:
“ then going to rest, I sleep upon the
“ lute itself. You have *it* all;—begone:
“ you have made me more talkative, O
“ mortal! than even a jay.”

ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

ΕΡΩΤΑ κήρινόν τις

Νηνίης ἐπώλει.

Ἐγὼ δέ οἱ παρασάς,

Πόσῃ θέλεις, ἔφην, σοι

Τὸ τευχθὲν ἐκπρίωμαι;

Ὁ δ' εἶπε Δωριάζων,

Λάβ' αὐτὸν, ὅπποσῃ λῆς.

Ὅμως δ' ἴν' ἐκμάθῃς πᾶν,

Οὐκ εἰμὶ κηροτέχνας.

Ἀλλ' ἔθέλω συνοικῆν

Ερωτι παντορέκτα.

Δὸς ἔν, δὸς αὐτὸν ἡμῖν

Δραχμῆς, καλὸν σύννευον.

Ἐρως, σὺ δ' εὐθέως με

Πύρωσον· εἰ δὲ μὴ, σὺ

Κατὰ φλογὸς τακίση.

X.

ON A WAXEN CUPID.

A CERTAIN youth exposed to sale a Waxen Cupid: and I, standing near to him, said, "May I purchase your device? for how much are you willing *to part with it?*" When he, speaking Doric, said, "Take him for what you will: but however, that you may learn all, I am not a waxen image maker: but do not desire to dwell with insatiate Love."—Then give—give him to us for a drachm, beautiful bedfellow! and, Love, do you fire me instantly: for if not, you shall melt in flame.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΑ'.

ΕΙΣ ἑΑΥΤΟΝ.

ΛΕΓΟΥΣΙΝ αἱ γυναῖκες,
Ἀνακρέων, γέρων εἶ.
Λαβὼν ἔσοπτρον, ἄθρει
Κόμας μὲν ἔκ' ἔτ' ἕσας,
Ψιλὸν δέ σευ μέτωπον.
Ἐγὼ δὲ τὰς κόμας μὲν,
Εἴτ' εἰσιν, εἴτ' ἀπῆλθον,
Οὐκ οἶδα· τῷτο δ' οἶδα,
Ὡς τῷ γέροντι μᾶλλον
Πρέπει τὸ τερπνὰ παίζειν,
Ὅσῳ πέλας τὰ μοίρης (d).

ANACREON.

XI.

ON HIMSELF.

THE women say,—“ Anacreon, thou
“ art old; taking *thy* mirror, observe,
“ *thy* locks are^s gone, thy forehead
“ bare!” But I know not, *as to*^s these
locks indeed, whether they are, *or* whe-
ther they are gone: but this I know,
that it is more becoming for an old fel-
low to sport merrily, by how much
nearer the *period* of *his* fate *approaches*.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΒ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τι σοι, θέλεις, ποιήσω,

Τί, κωτίλη χελιδών;

Τὰ ταρσά σευ τὰ κῦφα

Θέλεις, λαβὼν ψαλίξω;

Ἢ μᾶλλον ἔνδοθεν σευ

Τὴν γλῶσσαν, ὡς ὁ Τηρεὺς

Ἐκείνος, ἐκθερίξω;

Τί μευ καλῶν ὀνείρων,

Ὑποθρίῃσι φωνᾷς

Ἀφήρπασας Βάθυλλον;

ANACREON.

XII.

ON A SWALLOW.

WHAT do you desire I shall do to you?
what *shall I do to you*, O chattering Swallow?
Seizing, shall I clip your light pinions?
say, are you willing? Or, shall I rather crop off your tongue from within *your mouth*, as that Tereus *did of old*?
Wherefore did you snatch Bathyllus from my joyous dreams,—by *your morning notes*?

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΓ'.

ΕΙΣ ἙΑΥΤΟΝ.

Οἱ μὲν, καλὴν Κυθήβην
Τὸν ἡμίθην "Ατρίν
Ἐν ἔρσει βοῶντα,
Λέγουσιν ἐκμανῆναι.
Οἱ δὲ, Κλάρη παρ' ὄχθας
Δαφνηφόροιο Φοίβη
Λάλον πίνοντες ὕδωρ,
Μεμνηότες βοῶσιν
Ἐγὼ δὲ τῷ Λυαίῳ,
Καὶ τῷ μύρῳ κορεσθεῖς,
Καὶ τῆς ἐμῆς ἐταίρης,
Θέλω, θέλω μανῆναι.

ANACREON.

XIII.

ON HIMSELF.

SOME say, that the semivir Attis went mad, calling beautiful Cybele on the mountains : others, that they who drink the vocal water of laurel-bearing Phœbus, near the banks of Claros¹⁰; being mad, vociferate *aloud*. Then I being saturated with Bacchus, and with perfume, and my *fair* companion ;——desire, desire to be mad.

ΕΙΣ ΕΡΩΤΑ.

ΘΕΛΩ, θέλω φιλήσαι. —

"Επειθ' "Ερως φιλεῖν με·

'Εγὼ δὲ ἔχων νόημα

"Αβυλον, ἔκ ἐπέσθην.

'Ο δ' εὐθὺ τόξον ἄρας

Καὶ χρυσέην φαρέτρην,

Μάχη με πρόκαλεῖτο.

Καὶ γὰρ λαβὼν ἐπ' ὤμων

Θώρηχ', ὅπως Ἀχιλλεύς,

Καὶ δῶρα καὶ βοείην,

'Εμαρνάμην "Ερωτι.

"Εβαλλ', ἐγὼ δ' ἔφευγον,

'Ως δ' ἔκ ἐτ' εἶχ' οἷσθς,

"Ησχαλλεν· εἶθ' ἑαυτὸν

'Αφῆκεν εἰς βέλεμνον.

Μέσος δὲ καρδίας μὲν

"Εδυε, καὶ μ' ἔλυσε.

Μάτην δ' ἔχω βοείην·

Τί γὰρ βαλώμεθ' ἔξω,

Μάχης(°) ἔσω μ' ἐχέσσης;

XIV.

ON CUPID.

I wish, I wish to be in love!—Cupid persuaded me to love; but I, having an improvident mind, was not prevailed upon. Then he instantly seizing *his* bow, and golden quiver; called me out to battle: and I, taking on *my* shoulders a corslet like Achilles, and spears, and shield,—fought with Love. He threw *his* dart; then I fled; and as he had no longer *any* arrows, he grew angry;—then threw himself *upon me* for a dart, and entered the middle of my heart; and unnerved me: In vain then I have a shield: for why should we throw *our shafts* without, since the battle rages within me?

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΕ'.

ΕΙΣ ἘΑΥΤΟΝ.

Οὐ μοι μέλει Γύγαις,
Τῷ Σάρδεων ἄνακτος·
Οὐθ' αἰρέει με χρυσός,
Οὐδὲ φθονῶ τυράννοισι.
Ἐμοὶ μέλει μύροισι
Καταβρέχειν ὑπὲρ κεφαλῆς·
Ἐμοὶ μέλει ῥόδοισι
Κατασέφειν κάρηνα.
Τὸ σήμερον μέλει μοι·
Τὸ δ' αὔριον τίς οἶδεν;
Ἔως ἢν ἔτ' εὐδίᾳ ἐσὶ (f),
Καὶ πῖνε, καὶ κύβευε,
Καὶ σπένδε τῷ Λυαίῳ·
Μὴ νῆστος, ἢν τις ἔλθῃ,
Λέγῃ, σὲ μηδὲ πίνειν.

ANACREON.

XV.

ON HIMSELF.

THE *wealth* of Gyges the king of the
Sardians, is no concern of mine: nor
doth gold captivate me, neither do I
envy princes: It is my concern to moist-
en with perfumes *my* beard; it is my
concern to crown *my* head with roses:
To-day is my concern, for who knows
to-morrow? Then, whilst it still is calm,
even drink, and dice, and pour libations
to Bacchus; lest disease, if any come,
may say, that you must not drink.

D ij

ΑΝΑΚΡΕΟΝΤΟΣ.

Ιθ'.

ΕΙΣ ἙΑΥΤΟΝ.

Σὺ μὲν λέγεις τὰ Θήβης,
Ὅ δ' αὖ Φρυγῶν αὐτάς,
Ἐγὼ δ' ἑμὰς ἀλώσεις.
Οὐχ ἵππος ὤλεσέν με,
Οὐ πέζος, ὅτε νῆες·
Στρατὸς δὲ κακὸς ἄλλος
Ἀπ' ὀμμάτων βαλὼν με.

ANACREON.

XVI.

ON HIMSELF.

YOU indeed recite the *wars* of Thebes,
and he, again, the clamours¹¹ of the
Phrygians; but I my own captivity.
No horse, nor foot *soldiery*, nor fleet de-
stroy me; but another new host, wound-
ing me from the eyes *of the fair*.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΖ'.

ΕΙΣ ΠΟΤΗΡΙΟΝ ΑΡΓΥΡΟΥΝ.

ΤΟΝ ἀργυρὸν τορεύσας,
Ἦφαισέ, μοι ποιήσον,
Πανοπλίαν⁽⁸⁾ μὲν ἔχί.
Τί γὰρ μάχασι κἀμοί;
Ποτήριον δὲ κοῖλον·
Ὅσον δύνῃ, βάθυνον.
Ποίει δέ μοι κατ' αὐτὸ,
Μήτ' ἄστρα, μήθ' ἀμάξας,
Μὴ συγνὸν ὦρίωνα
Τί Πλειάδεσσι κἀμοί;
Τί δ' ἄστρασιν Βούτῳ;
Ποίησον ἀμπέλῃς μοι,
Καὶ βότρυας κατ' αὐτὸ,
Καὶ χρυσέας πατῆντας,
Ὅμῃ καλῶ Λυαίῳ,
Ἐρωτα καὶ Βάθυλλον.

ANACREON.

XVII.

ON A SILVER CUP.

O VULCAN! having carved the silver,
make me no panoply indeed; for what
have I to do with battles? But *make me*
a capacious bowl, deep, as you are able.
And carve me upon it neither constella-
tions, nor the *celestial* wain, nor hateful
Orion: for what have I to do with the
Pleiades? Or what, with the constella-
tions of Boötes? Make me vines and
clusters upon it; and golden Love, and
Bathyllus, treading *the grapes*, together
with beautiful Bacchus.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΗ'.

ΕΙΣ ΤΟ ΑΥΤΟ.

ΚΑΛΛΙΤΕΧΝΑ, μοι τόρευσον
Ἐαρος κύπελλον ἡδύ.
Τὰ πρῶτα τερπνὸν ἡμῖν
Ῥόδον φέρῃσαν ὤρην.
Τὸν ἄργυρον δ' ἀπλώσας,
Πότον^(h) ποίει μοι τερπνόν.
Τῶν τελετῶν⁽ⁱ⁾, παραγνῶ,
Μὴ μοι ξένον τορεύσης,
Μὴ φευκτὸν ἰσόρημα.
Μᾶλλον ποίει Διὸς γόνον,
Βάκχον Εὐΐον ἡμῖν
Μύσῃν νάματος, ἢ Κύπριν
Ὑμενάϊς κρατῆσαν.
Χάρασσ' Ἐρωτ' ἄνοπλον,
Καὶ Χαρίτας γελώσας
Ὑπ' ἄμπελον εὐπέταλον,
Εὐβότρυον, κομῶσαν.
Σύναπτε κέρως εὐπρεπεῖς,
Ἄν μὴ Φοῖβος ἀθύρῃ.

ANACREON.

XVIII.

ON THE SAME.

CARVE me, O admirable artist! Spring's pleasant cup: first *represent* to us the season¹² producing the delightful rose; and, adorning the silver with a simple device, make me a charming bowl: engrave for me, I beseech *you*, no foreign¹³ rite of sacrifices, nor shocking story; rather make us Bacchus Euhyus, offspring of Jove, the mystic priest of wine; or Venus presiding over Hymenæal rites: engrave Love unarmed, and laughing Graces under a broad-leaved vine, loaded with clusters,—luxuriant in foliage: join with *these*, comely youths, if Phœbus sport not *there*¹⁴.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΙΘ'.

ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ.

Η Γῆ μέλαινα πίνει,
Πίνει δὲ δένδρε' αὐτὴν·
Πίνει θάλασσα δ' αὔρας,
Ὁ δ' ἥλιος θάλασσαν,
Τὸν δ' ἥλιον σελήνη.
Τί μοι μάχεσθ', ἐτάρροι,
Κ' αὐτῷ θέλονσι πίνειν;

ANACREON.

XIX.

THAT WE OUGHT TO DRINK.

THE black earth drinks, and the trees
drink it¹⁵; the sea also drinks the
breezes, and the sun, the sea; and the
moon *drinks* the sun: Why do you con-
tend with me, O companions! when *I*
myself have a mind to drink?

ΑΝΑΚΡΕΟΝΤΟΣ.

Κ'.

ΕΙΣ ΚΟΡΗΝ.

Ἡ Ταντάλῃ πότ' ἔση
Λίθος Φρυγῶν ἐν ὄχθας·
Καὶ πάς ποτ' ὄρνις ἔπλη
Πανδίωνος χελιδών.
Ἐγὼ δ' ἔσπλρον εἶην,
Ὅπως αἰὲ βλέπῃς με.
Ἐγὼ χιτῶν γενοίμην,
Ὅπως αἰὲ φορῇς με.
Ὑδωρ θέλω γενέσθαι,
Ὅπως (κ) σὲ χρῶτα λήσω.
Μύρον, γύνα, γενοίμην.
Ὅπως ἐγὼ σ' ἀλείφω.
Καὶ ταμίη δὲ μασῶν,
Καὶ μάργαρον τραχήλῳ.
Καὶ σάνδαλον γενοίμην,
Μόνον, ποσὶν πατεῖν με.

XX.

ON A GIRL.

THE *daughter* of Tantalus once stood,
a stone on the mountains¹⁶ of the Phry-
gians; and the child of Pandion once
flew *as* a bird, *even* a swallow: Then I
would be a mirror, that you might ever
view me; I would become a vest, that
you might always wear me: I am wil-
ling to be water, then will I bathe your
person: ointment, O Lady! I would be;
then would I perfume you; and the fil-
let of *your* bosom, and pearl to *your* neck,
even a sandal I would be; only that you
might tread upon me with *your* feet.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΑ'.

ΕΙΣ ἑΑΥΤΟΝ.

ΔΟΤΕ μοι, δότ', ὦ γυναῖκες,

Βρομίῃς πιεῖν ἀμυσί·

Ὑπὸ καύματος, γὰρ ἦδη

Προποθεῖς ἀνασενάζω.

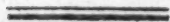
Δότε δ' ἀνθέων ἐκείνων·

Στεφάνης δ' οἷός πικάζω,

Τὰ μέτωπά μιν ἑπικάει·

Τὸ δὲ καῦμα τῶν ἐρώτων,

Κραδίη, τινὶ σκεπάσσω;



ANACREON.

XXI.

ON HIMSELF.

GIVE me, give, O women! to drink
copiously of Bacchus; for now exhaust-
ed¹⁷ by sultry heat I pant¹⁸: and give
me of those flowers; for my forehead
scorches the garlands which I wear: but
O heart! with what shall I skreen *thee*,
from the ardour of love?

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΒ'.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

ΠΑΡΑ τὴν σκιὴν, Βάθυλλε,

Κάθισον, καλὸν τὸ δένδρον.

Ἀπαλὰς σείει δὲ χάϊτας (¹)

Μαλακωτάτῳ κλαδίσκῳ.

Παρά δ' αὐτῷ ἐρεθίζει

Πηγὴ ῥέεσσα πειθῆς.

Τίς ἂν ἔν ὄρῳν παρέλθοι

Καταγώγιον τοῖσιν;

ANACREON.

XXII.

TO BATHYLLUS.

SIT, O Bathyllus! in this shade: the
tree *how* beautiful! While on a pliant
branch it waves *its* tender hair; and near
it a fountain, rolling persuasion, provokes
our stay: Who then can pass by, behold-
ing a retreat such *as this*?

E

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΓ'.

ΕΙΣ ΧΡΥΣΟΝ.

Ο Πλῦτος ἔγχε χρυσῶν
 Τὸ ζῆν παρῆγε θνητοῖς,
 Ἐκατέρων φυλάττων
 Ἴν', ἂν θανεῖν ἐπέλθῃ,
 Λάβῃ τι, ἢ παρέλθῃ.
 Εἰ δ' ὕδὲ τὸ πρίσασθαι
 Τὸ ζῆν ἔνεσι θνητοῖς;
 Τί ἢ μάτην σεάζω;
 Τί ἢ γόος προτέμπω;
 Θανεῖν γάρ εἰ πῶτε πρῶτα,
 Τί χρυσὸς ὠφελεῖ με;
 Ἐμοὶ γένοιτο πίνειν,
 Πιόντι δ' οἶνον ἢ δύν,
 Ἐμοῖς φίλοις συνεῖναι,
 Ἐν δ' ἀπαλάσσι κοῖτασθαι
 Τελεῖν ^(m) τὴν Ἀφροδίτην.

ANACREON.

XXIII.

ON GOLD.

IF store of Gold prolonged life to mortals, I would persist *in* guarding *my wealth*; that if Death should come, he might take something and might be gone: but since to purchase life is not permitted to mortals, why then do I sigh in vain? Why then do I send *my* lamentations before *me*? For if death is decreed by Fate, what can Gold avail me? Be it mine to drink!—and, quaffing sweet wine, to hold *social* converse with my friends;—and on the downy couch to sacrifice to Venus.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΔ'.

ΕΙΣ ἙΛΥΤΟΝ.

ΕΠΕΙΗ βροτός γ' ἐτέχθη,
Βίωτε τρίβον ὀδεύειν,
Χρόνον, ὅς παρῆλθεν, ἔγνω·
Ὅν ἔχω δραμεῖν, τίς οἶδε;
Μέθες ἔν με, Φροντὶ δεινῇ,
Οὐδέν ἐσί σοί τε κἄμοι·
Πρὶν ἐμὲ φθάσῃ τελευτῇ,
Παίξω, γελάσω, χορεύσω,
Μετὰ τῷ καλῷ Λυαίῳ.

ANACREON.

XXIV.

ON HIMSELF.

SINCE I was born a mortal, to travel the
path of life; I know *full well* the time
which is past; but who knows *that* which
I have to run? Then dismiss me, griev-
ous Care! what hast thou to do with
me¹⁹? Before Death may prevent me,
I will sport, laugh, dance—with beau-
tiful Lyæus.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΕ'.

ΕΙΣ ἙΑΥΤΟΝ.

ΟΤΑΝ πίνω τὸν οἶνον,

Εὐδασιν αἱ μέριμνά.

Τί μοι ἴσων, τί μοχθῶν,

Τί μοι μέλει μεριμνῶν;

Θάνοιμι καὶ μελήσας,

Τί δὲ τὸν βίον πλανῶμαι;

Πίωμεν ἄν τὸν οἶνον,

Τὸν τῷ καλῷ Λυαίῃ.

Σὺν τῷ πικρῷ γὰρ ἡμᾶς,

Εὐδασιν αἱ μέριμνά.

ANACREON.

XXV.

ON HIMSELF.

WHEN I drink wine, cares sleep! What
have I to do with grief? What with
pain? What concern have I with care?
I must die, however anxious: then why
do I cheat life *of all its joys*²⁰? Then let
us drink wine, the *gift* of fair Lyæus:
for while we drink, cares sleep.

ΑΝΑΚΡΕΟΝΤΟΣ.

Κς'.

ΕΙΣ ἑΑΥΤΟΝ.

ΟΤΑΝ ὁ Βάκχος εἰσέλθῃ,

Εὐδυσιν αἱ μέριμναί

Δοκῶν δ' ἔχειν τὰ Χροῖον,

Θέλω καλῶς αἰεῖδεν.

Κισσοσεφῆς δὲ κῆμα,

Πατῶ δ' ἅπαντα θυμῶ.

Ὅπλις, ἐγὼ δὲ πίνω.

Φέρε μοι κύπελλον, ὦ παῖ.

Μεθύοντα γάρ με κῆῶται

Πολὺ κρεῖσσον, ἢ θανόντα.



ANACREON.

XXVI.

ON HIMSELF.

WHEN Bacchus penetrates *my soul*,
cares sleep: then seeming to possess the
wealth of Croesus, I wish harmoniously
to sing; while, crowned with ivy, I re-
cline, and tread in thought the universe
beneath me.—Come, prepare²¹—then I
drink: Give me a cup, O boy! for it is
much better that I should lie drunk, than
dead.

ΑΝΑΚΡΕΟΝΤΟΣ.

Κς'.

ΕΙΣ ἑΑΥΤΟΝ.

ΟΤΑΝ ὁ Βάκχος εἰσέλθῃ,

Εὐδασιν αἱ μέριμναί

Δοκῶν δ' ἔχειν τὰ Χροῖον,

Θέλω καλῶς αἰεῖδεν.

Κισσοσεφῆς δὲ κῆμα,

Πατῶ δ' ἅπαντα θυμῷ.

Ὅπλις, ἐγὼ δὲ πίνω.

Φέρε μοι κύπελλον, ὦ παῖ.

Μεθύοντα γάρ με κῆρδαί

Πολὺ κρεῖσσον, ἢ θανόντα.



ANACREON.

XXVI.

ON HIMSELF.

WHEN Bacchus penetrates *my soul*,
cares sleep: then seeming to possess the
wealth of Croesus, I wish harmoniously
to sing; while, crowned with ivy, I re-
cline, and tread in thought the universe
beneath me.—Come, prepare²¹—then I
drink: Give me a cup, O boy! for it is
much better that I should lie drunk, than
dead.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΖ'.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

ΤΟΥ Διὸς ὁ παῖς ὁ Βάκχος,
Ὁ λυσίφρων, Λυαῖος,
Ὅταν φρένας γ' ἐς αἶμάς
Εἰσέλθῃ μεθυδότης,
Διδάσκει με χορεύειν.
Ἔχω δὲ καὶ τι τερπνὸν
Ὁ τῆς μέθης ἐρασῆς.
Μετὰ κρότων, μετ' ᾠδῆς
Τέρπει με κ' Ἀφροδίτη,
Καὶ πάλι θέλω χορεύειν.

ANACREON.

XXVII.

ON BACCHUS.

WHEN Bacchus the boy of Jove, Lyæus
the relaxer of the mind, the bestower of
wine, penetrates my breast, he teaches
me to dance. Then I, the lover of
festivity, possess also some *new* de-
light: Venus, too, charms me, with
plaudits, with song,—and again I am
willing to dance.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΗ'.

ΕΙΣ ΤΗΝ ἑΑΥΤΟΥ ἙΤΑΙΡΑΝ.

ΑΓΕ, ζωγράφων ἄρισε,
Γράφε, ζωγράφων ἄρισε,
Ῥοδὴς κοίρανε τέχνης,
Ἀπέυσαν, ὥς ἂν εἴπω,
Γράφε τὴν ἐμὴν ἑταίρην. ||
Γράφε μοι τρίχας τὸ πρῶτον
Ἀπαλὰς τε καὶ μελαίνας·
Ὁ δὲ κηρὸς ἂν δύνῃται,
Γράφε καὶ μύρε πνεύσας.
Γράφε δ' ἐξ ὅλης παρειῆς
ὑπὸ πορφύρασι χαίταις
Ἐλεφάντινον μέτωπον.
Τὸ μεσόφρυον δὲ μὴ μοι
Διάκοπτε, μήτε μίσγε.
Ἐχέτω δ', ὅπως ἐκείνη,
Τὸ λεληθότως σύνοφρυ
Βλεφάρων ἴτιν μελαίνην.

ANACREON.

XXVIII.

ON HIS MISTRESS.

COME, best of painters! paint, O best
of painters! master of the Rhodian art!
paint my absent mistress, as I shall de-
scribe. First, paint me *her* hair, both
soft and black, and if the wax be able,
paint *it* even exhaling perfume: then
paint *her* ivory forehead from *her* full
cheek, under *her* dark²² locks; and nei-
ther divide, nor confound, the middle
space between the eye-brows, but let
it²³ have, as she *has*, the junction of the
brows imperceptible, *and* the arch of the
eye-lids sable: And now, in truth, from

ΑΝΑΚΡΕΟΝΤΟΣ.

Τὸ δὲ βλέμμα νῦν ἀληθῶς
 Ἄπο τῆ πυρὸς ποίησον
 Ἄμα γλαυκὸν, ὥς Ἀθήνης·
 Ἄμα δ' ὑγρὸν, ὥς Κυθήρης.
 Γράφε ῥῖνα ἢ παρειάς,
 Ῥόδα τῷ γάλακτι μίξας.
 Γράφε χεῖλος, οἷα Πειθῆς,
 Προκαλλέμενον φίλημα.
 Τρυφεῖ δ' ἔσω γενεῖν
 Περὶ Λυγδίνῳ τραχήλῳ
 Χάριτες πέτοιτο πάσαι.
 Στόλισον τολοιπὸν αὐτὴν
 Ὑποπορφύροισι πέπλοις
 Διαφανέτω δὲ σαρκῶν
 Ὀλίγον, τὸ σῶμ' ἔλεγχον.
 Ἀπέχει βλέπω γὰρ αὐτήν.
 Τάχα, κηρὲ, ἢ λαλήσεις.

ANACREON.

fire form the eye,—at the same time blue
like Minerva's, and also humid²⁴ like
Cytherea's: paint *her* nose and cheeks,
having mixed roses with milk: paint *her*
lip, as *the lip* of Persuasion, provoking a
kiss; and below *her* delicate chin, let all
the Graces hover round *her* marble²⁵
neck: *For* the rest, deck her in purple
robes, and let a faint *glimpse* of the skin
shine through *its veil*, disclosing *her* form:
—enough; for I see her!—perhaps, O
wax! you will even speak!

ΑΝΑΚΡΕΟΝΤΟΣ.

ΚΘ'.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

ΓΡΑΦΕ μοι Βάθυλλον ὕτω

Τὸν ἑταῖρον, ὡς διδάσκω.

Λιπαρὰς κόμας ποίησον,

Τὰ μὲν ἔνδοθεν, μελαίνας,

Τὰ δ' ἐς ἄκρον, ἡλιώσας.

Ἑλικας δ' ἐλευθέρους μοι,

Πλοκάμων ἄτακτα συνθεῖς,

Ἀφῆς, ὡς θέλῃσι, κείσθαι.

Ἀπαλὸν δὲ καὶ δροσῶδες

Στεφέτω μέτωπον ὄφρυς

Κυανοτέρῃ δρακόντων.

Μέλαν ὄμμα γοργὸν ἔσω,

Κεκερασμένον γαλήνῃ.

Τὸ μὲν ἐξ Ἄρπυος ἔλκον,

Τὸ δὲ τῆς καλῆς Κυθήρης.

ANACREON.

XXIX.

NOT TRANSLATED.

(SEE THE PREFACE.)

ΑΝΑΚΡΕΟΝΤΟΣ.

Ἵνα τις τὸ μὲν φοβῆται,
Τὸ δ' ἀπ' ἐλπίδος κρεμᾶται.
Ῥοδίην δ', ὅποῖα μῆλον,
Χνοῖν ποίει παρείν.
Ἐρύθημα δ' ὡς ἂν ἀδῶς
Δύνασαι βαλεῖν, ποιήσον.
Τὸ δὲ χεῖλος, ἔκ' ἔτ' εἶδα,
Τίμ μοι τρόπῳ ποιήσεις·
Ἀπαλὸν, γέμον τε πειθῆς.
Τὸ δὲ πᾶν, ὃ κηρὸς αὐτὸς.
Ἐχέτω λαλῶν σιωπῇ.
Μέτα δὲ πρόσωπον ἔσω,
Τὸν Ἀδώνιδος παρελθὼν,
Ελεφάντινος τράχηλος.
Μεταμάζιον δὲ ποίει,
Διδύμας τε χεῖρας Ἑρμῆ,
Πολυδεύκεος δὲ μηρῶς,

ANACREON.

XXIX.

NOT TRANSLATED.

F ij

ΑΝΑΚΡΕΟΝΤΟΣ.

Διονυσίην δὲ νηδύν.
 Ἀπάλῳ δ' ὑπερθε μηρῶν,
 Μηρῶν τὸ πῦρ ἐχόντων,
 Ἀφελῇ ποίησον αἰδῶ,
 Παφίην θέλυσαν ἤδη.
 Φθοιερὴν ἔχεις δὲ τέχνην,
 Ὅτι μὴ τὰ νῶτα δεῖξαι
 Δύνασαι· τὰ δ' ἦν ἀμείνω.
 Τί με δεῖ πόδας διδάσκειν;
 Λάβε μισθόν, ὅσπον εἵπης.
 Τὸν Ἀπόλλωνα δὲ τῦτον
 Καθελών, ποίει Βάθυλλον.
 Ἦν δ' ἐς Σάμον πότετ' ἔλθης,
 Γράφε Φοῖβον ἐκ Βαθύλλης.

ANACREON.

XXIX.

NOT TRANSLATED.

ΑΝΑΚΡΕΟΝΤΟΣ.

Λ'.

ΕΙΣ ΕΡΩΤΑ.

Αἱ Μῦσαι τὸν Ἑρῶτα

Δήσασαί γε φάνοισι

Τῷ Κάλλῃ παρέδωκαν.

Καὶ νῦν ἡ Κυθήρεια

Ζητεῖ, λύτρα φέροντα,

Λύσαντά τὸν Ἑρῶτα.

Κἄν λύσῃ δέ τις αὐτὸν,

Οὐκ ἔξεισι, μενεῖ δέ·

Δαλεύειν δεδίδακται.

ANACREON.

XXX.

ON CUPID.

THE Muses having bound Cupid with garlands, delivered *him* to Beauty: and now the Cytherean *Goddeſs*, bringing ransoms, seeks to liberate Love; but although any one should release him, he will not depart, but *there* remains: he hath been instructed to serve.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΑ'.

ΕΙΣ ἑΑΥΤΟΝ.

ΑΦΕΣ με, τῆς θεάς, σοι
Πιεῖν, πιεῖν ἀμυσί.
Θέλω, θέλω μανῆναί.
Ἑμάνειτ' Ἀλκμαίων τε,
Ἵ οὐ λευκόπτεσ Ὀρέσθης,
Τὰς μητέρας κλονόντες.
Ἐγὼ δὲ μηδένα κτάς;
Πιὼν δ' ἐρυθρὸν οἶνον,
Θέλω, θέλω μανῆναί.
Ἑμάνειθ' Ἡρακλῆς πρὶν,
Δεινὴν κλονῶν φαρέτριν,
Καὶ τόξον Ἰφίτειον.
Ἑμάνειο πρὶν Αἴας,
Μέτ' ἀσπίδος κραδαίνων
Τὴν Ἑκτορος μάχαιραν.
Ἐγὼ δ' ἔχων κύπελλον,
Καὶ σέμμα τῷτο χάρταϊς,
Οὐ τόξον, οὐ μάχαιραν,
Θέλω, θέλω μανῆναί.

ANACREON.

XXXI.

ON HIMSELF.

PERMIT me, *by* the gods *I conjure* thee!
to drink, to drink a copious draught!—
I will—I will be mad! Both Alcmaeon
went mad, and the white-footed Orestes,
having slain *their* mothers; then I, hav-
ing slain no one, but quaffing rosy wine,
will—I will be mad! Hercules of old
went mad, rattling *his* dreadful quiver
and Iphitean²⁶ bow: Ajax formerly ran
mad, brandishing the sword of Hector,
with *his sevenfold* shield: but I, grasp-
ing a bowl, and this chaplet for *my* hair,
with neither bow nor sword, will—I will
be mad!

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΒ'.

ΕΙΣ ΤΟΥΣ ἑΑΥΤΟΥ ΕΡΩΤΑΣ.

Εἰ φύλλα πάντα δένδρων
Ἐπίσταται κατεπεῖν,
Εἰ κυματῶδες εὐρεῖν
Τὸ τῆς ὅλης θαλάσσης,
Σὲ τῶν ἐμῶν ἐρώτων
Μόνον ποιεῖ λογισίν.
Πρῶτον μὲν ἐξ Ἀθηνῶν
Ἐρωτὰς εἴκοσι θες,
Καὶ πεντεκαίδεκα ἄλλας·
Ἐπεὶ δ' ἐκ Κορίνθου
Θεὸς ὀρμαθεὶς ἐρώτων
Ἀχαΐης γάρ ἐστιν,
Ὅπως καλὰ γυναῖκες.
Τίθει δὲ Λεσβίης μοι,
Καὶ μέχρι τῶν Ἰωνῶν,

ANACREON.

XXXII.

ON HIS AMOURS.

IF you have skill to compute all the leaves of the trees—if to discover the number of billows of the whole sea,—I make you alone computer of my Amours. First, then, from Athens set down twenty loves, and fifteen others *besides*: and then set down *whole* pages of loves from Corinth; for it is *a city* of Achaia, where the women *are* beautiful: Then place *to account* my Lesbians; and as far as Ionia,

ΑΝΑΚΡΕΟΝΤΟΣ.

Καὶ Καρίης, Ῥόδῳ τε
Δισχιλίης ἔρωτας.
Τί φῆς; αἰὶ κηρῶ θές;
Οὐπω Σύρου ἐλεξα,
Οὐπω πόθους Κανώβου,
Οὐ τῆς ἅπαντ' ἐχέσσης
Κρήτης, ὅπως πόλεσσιν
Ἔρωσ ἐποργιάζει.
Τί σοι θέλεις ἀριθμεῖν
Τὸς ἐκτὸς αὖ Γαδείρων,
Τῶν Βακτρίων τε καὶ Ἰνδῶν,
Ψυχῆς ἐμῆς ἔρωτας;

ANACREON.

and Caria, and Rhodes, two thousand loves. What say you? Always add to the wax²⁷?—I have not yet mentioned *my* Syrian *flames*, nor loves of Canopus, nor *those* of Crete abounding in all *things*, where, in *her* cities, Love celebrates *his* rites. Why do you wish *me* to recount to you those also without Gades²⁸, *those* of the Bactrians too and Indians,—*all* loves of my soul?

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΓ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

ΣΥ μὲν, φίλη χελιδών,
Ἐτησίη μολῶσα,
Θέρει πλέκεις καλὴν·
Χειμῶνι δ' εἰς ἄφαντος,
Ἦ Νεῖλον ἢ ὦπὶ Μέμφιν.
Ἔρως δ' αἰὲς πλέκει μεν
Ἐν καρδίῃ καλῇν.
Πόθος δ' ὁ μὲν πλεῖστα,
Ὅ δ' ὦν ἐστὶν ἀκμὴν,
Ὅ δ' ἡμίλεπτος ἦδη.
Βοὴ δὲ γίνετ' αἰεὶ
Κεχηνότων νεοτῶν.
Ἐρωτιδεῖς δὲ μικρὰς
Οἱ μείζονες τρέφουσιν.
Οἱ δὲ τραφέντες εὐθὺς
Πάλιν κύουσιν ἄλλας.
Τί μῆχος ἔν γένηται;
Οὐ γὰρ σθένω τοσάττε
Ἐρωτας ἐκβοῶσαι.

ANACREON.

XXXIII.

ON A SWALLOW.

YOU indeed, dear Swallow! coming every year, build *your* nest *here* in summer; but in winter disappearing, you go either to the Nile, or to Memphis: but Love perpetually builds *his* nest within my heart; and this passion gets wings, and that is as yet an egg, and another *is* already half-hatched; and a chirping of the gaping young, is perpetual: then the greater nourish the little loves, and they again, being reared, instantly bring forth others. What contrivance then can be *found*? For I have not strength to break from²⁹ so many amours.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΔ'.

ΕΙΣ ΚΟΡΗΝ.

ΜΗ με φύγης, ὀρώσα

Την πολιάν ἔθειραν·

Μὴδ' ὅτι σοι πάρεστιν

"Ανθος ἀκμαῖον ὥρης,

Τὰ μὰ φίλτρα διώξης.

"Ορα, καὶ σφάλλοις

"Οπως πρέπει τὰ λευκά

Ῥόδοις κρίνα πλακέρια.

ANACREON.

XXXIV.

ON A GIRL.

FLY me not, observing *my* grey hair³⁰;
neither reject my carefsses, because the
blooming flower of beauty is present
with you!—See, even in chaplets, how
becoming the white lilies intwined with
roses *are!*

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΕ'.

ΕΙΣ ΤΗΝ ΕΥΡΩΠΗΝ.

Ο Ταῦρος ἔτος, ὦ πά, 111
Ζεὺς μοι δοκεῖ τις εἶναι.
Φέρει γὰρ ἀμφὶ νώτοις
Σιδωνίην γυναῖκα.
Περᾶ δὲ πόντον εὐρύν,
Τέμνει δὲ κῦμα χῆλας.
Οὐκ ἂν δὲ ταῦρος ἄλλος
Ἐξ ἀγέλης ἐλαθεῖς
Ἐπλευσε τὴν θάλασσαν,
Εἰ μὴ μόνος γ' ἐκείνος.

ANACREON.

XXXV.

ON EUROPA.

THIS bull, O boy! seems to me to be
Jove himself; for he carries on *his* back
a Sidonian woman; and passes the broad
ocean, and cleaves the billow with *his*
hoofs: since no other bull, wandering
from the herd, would have navigated the
sea, except this alone.

ΑΝΑΚΡΕΟΝΤΟΣ.

Λς.

ΕΙΣ ΤΟ ΑΝΕΙΜΕΝΩΣ ΖΗΝ.

Τι με τῆς νόμης διδάσκεις,
Καὶ ῥητόρων ἀνάγκας;
Τί δέ μοι λόγων τούτων
Τῶν μηδὲν ὠφελάντων;
Μᾶλλον δίδασκε πίνειν
Ἀπαλὸν πῶμα Λυαίης·
Μᾶλλον δίδασκε παύζειν
Μετὰ χρυσέης Ἀφροδίτης.
Πολιὰν σέφῃσι κάραν.
Δὸς ὕδωρ, βάλ' οἶνον, ὦ παῖ·
Τὴν ψυχὴν μὲ κάρωσον.
Βραχὺ μὴ ζῶντα καλύπτεις·
Ὁ θανὼν ἐκ ἐπιθυμεί.

ANACREON.

XXXVI.

THAT WE MUST LIVE FREELY.

WHY do you teach me the documents and argumentsst of rhetoricians? And wherefore *talk* to me of such discourses *as* nought avail? Rather teach *me* to drink a mellow draught of Bacchus; rather teach *me* to sport with golden Venus. Grey *hairs* crown *my* head:—Give *me* water; cast *in* wine, O boy! compose my soul *to rest*.—Soon shalt thou cover *me with earth*, *when* not alive:—The dead *man* has no desires.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΖ'.

ΕΙΣ ΤΟ ΕΑΡ.

ΙΔΕ, πῶς Ἔαρος φανέντος

Χάριτες ῥόδα βρύνουσιν.

Ἴδε, πῶς κῦμα θαλάσσης

Ἀπαλύνειαι γαλήνην

Ἴδε, πῶς νῆσσα κολυμβᾷ.

Ἴδε πῶς γέρανος ὀδεύει,

Ἀφελῶς δ' ἔλαμψε Τιτάν.

Νεφελῶν σκιαὶ δονῶνται,

Τὰ βροτῶν δ' ἔλαμψεν ἔργα.

Καρποῖσι γαῖα προκύπτει

Καρπὸς ἐλάσας προκύπτει.

Βρομί' εἰσφέρειαι τὸ νᾶμα.

Κατὰ φύλλον, κατὰ κλῶνα,

Καθελὼν ἦνθισε καρπός.

ANACREON.

XXXVII.

ON THE SPRING.

BEHOLD, how on approach of Spring
the Graces scatter roses ! See, how the
wave of the sea is softened into a calm !
Behold, how the duck dives ! Behold,
how the crane proceeds on *her* journey ;
and Titan shines clearly ! The shadows
of clouds are dispelled, and the labours
of mortals appear ; earth is protuberant
with fruits ; the fruit of the olive bends
forward ; the juice of Bromius swells³²
the vine, and the fruit, dispersed through-
out leaf and branch, flourishes.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΗ'.

ΕΙΣ ἙΑΥΤΟΝ.

ΕΓΩ γέρων μὲν εἰμι,

Νέων πλεον δὲ πίνω.

Κἂν δέησιν με χορεύειν,

Σκῆπτρον ἔχω τὸν ἄσκον.

Νάρθηξ γὰρ ἔδεν ἔστιν.

Ὅ μὲν θέλων μάχεσθαι,

Παρέστι γὰρ, μαχέσθω.

Ἐμοὶ κύπελλον, ὦ παῖ,

Μελιχρὸν οἶνον ἠδὺν

Ἐγκεράσας, φόρησον.

Ἐγὼ γέρων μὲν εἰμι,

Σειληνὸν ἐν μέσοις δὲ

Μιμῶμενος χορεύσω.

ANACREON.

XXXVIII.

ON HIMSELF.

I AM old indeed, yet I drink more than
the young: and when *the occasion* requires
me to dance, I grasp a bottle *for my*
sceptre; since the staff³³ is nothing³⁴:
He who is inclined to fight, he has *my*
leave, and let him fight;—*but* bring me
a bowl, O boy! mingling sweet honey-
coloured wine: I am old indeed, then
I will dance among *you*, imitating Si-
lenus.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΛΘ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΟΤ' ἐγὼ πῖω τὸν οἶνον,
Τότε μευ ἦτορ ἱανθὲν
Λιγαίνειν ἀρχεται Μῦσας.
"Οτ' ἐγὼ πῖω τὸν οἶνον,
Ἀπορίπτεται μέριμνα
Πολυφρόντιδές τε βελαί
Ἐς ἀλκτύπης αἴτας.
"Οτ' ἐγὼ πῖω τὸν οἶνον,
Φιλοπαύγων τότε Βάκχος
Πολυανθῆσιν μ' ἐν αὔραις
Δονέει μέθη γανώσας.
"Οτ' ἐγὼ πῖω τὸν οἶνον,
Στεφάνης ἄνθεσι πλέξας,
Ἐπιθείς τε τῷ καρῆνῳ,
Βιότῃ μέλπω γαλήνην.

ANACREON.

XXXIX.

ON HIMSELF.

WHEN I drink wine, then, my heart
being cheered, I begin to celebrate the
Muses. When I drink wine, care is
driven away, and over-anxious counsels,
to the gales which beat the sea. When
I drink wine, then sportive Bacchus,
having exhilarated *me* with *his* draught,
tosses me in flower-scented breezes.
When I drink wine, having woven
garlands with flowers, and placed *them*
on *my* head, I sing the calm of life.

ΑΝΑΚΡΕΟΝΤΟΣ.

Ὅτ' ἐγὼ πῖω τὸν οἶνον,
Μύρω εὐώδεϊ τέγξας.
Δέμας, ἀγκάλας δὲ κῆρη
Κατέχων, Κύπριν αἰίδω.
Ὅτ' ἐγὼ πῖω τὸν οἶνον,
Ἵποκῦρτοισι κυτέλλοις
Τὸν ἐμὸν νόον ἀπλώσας,
Θιάσω Γέγηθα κέρων.
Ὅτ' ἐγὼ πῖω τὸν οἶνον,
Τόδε μοι μόνῳ τὸ κέρδος,
Τόδ' ἐγὼ λαβὼν ἀποίσω
Τὸ θανεῖν γὰρ μετὰ πάντων.

ANACREON.

When I drink wine, having anointed
my body with fragrant ointment, and
clasping *my* girl between *my* arms, I sing
of Venus. When I drink wine, with
wreathed cups expanding my mind, I
delight in a chorus of youths. When I
drink wine, this *is* gain to me alone³⁶,
this having taken, I will bear away³⁷:
for death *is common* with all.

ΑΝΑΚΡΕΟΝΤΟΣ.

Μ'.

ΕΙΣ ΕΡΩΤΑ.

ΕΡΩΣ ποτ' ἐν ῥόδοισι
Κοιμωμένην μέλιτ' ἔβρι
Οὐκ εἶδεν, ἀλλ' ἐτρώθη.
Τὸν δάκτυλον δὲ δηχθεὶς
Τῆς χειρὸς ὠλόλυξε.
Δραμῶν δὲ καὶ μετασθεὶς
Πρὸς τὴν καλὴν Κυθήρην,
"Ολωλα, μάτερ, εἶπεν,
"Ολωλα, καποθνήσκω.
"Οφίς μ' ἔτυψε μικρὸς
Πτερωτὸς, ὃν καλῶσι
Μέλιτ' ἔβρι οἱ γεωργοί.
Ἦ δ' εἶπεν· εἰ τὸ κέντρον
Πονεῖ τὸ τῆς μελίτ' ἔβρι,
Πόσον, δοκεῖς, πονῆσιν,
"Ερως, ὅσας σὺ βάλλεις;

ANACREON.

XL.

ON CUPID.

ONCE Cupid saw not a bee sleeping
among roses, but was wounded: and
being stung *in* the finger of *his* hand, he
screamed *with pain*; then running and
flying to the beautiful Cytherea:—"I pe-
"rish, O mother!" he cried: "I perish
"and die away! A little winged serpent
"has stung me, whom the countrymen
"call a bee." But she said, "If the
"sting of the bee inflicts *such* pain, how
"much do you think they suffer, O
"Love! whom you assail?"

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΑ'.

ΕΙΣ ΣΥΜΠΟΣΙΟΝ.

ΙΛΑΡΟΙ πίνωμεν οἶνον

Ἀναμέλφομεν δὲ Βάκχον,

Τὸν ἐφευρέτην χορείης,

Τὸν ὅλας ποθόντα μοιπὰς,

Τὸν ὁμότροπον Ἔρωτι,

Τὸν ἐρώμενον Κυθήρης·

Διὶ ὃν ἡ Μέθη λοχεύθη,

Διὶ ὃν ἡ Χάρις ἐτέχθη,

Διὶ ὃν ἀμπαύεσσι Λύπη,

Διὶ ὃν εὐνάζετ' Ἀνίη.

Τὸ μὲν ἔν πῶμα κεραοδὲν

Ἀπαλοὶ φέρουσι παῖδες·

Τὸ δ' ἄχος πέφυγε μιχθὲν

Ἀνεμοσρόφω θυέλλῃ.

Τὸ μὲν ἔν πῶμα λάβωμεν,

XLI.

ON A BANQUET.

JOCUND let us drink wine, and we will
 raise the song to Bacchus; the inventor
 of dancing, the *god* who requires full
 choruses, having the same manners
 with Cupid, the *deity* beloved of Venus:
 by whom Mirth³⁸ was brought forth, to
 whom the Graces³⁹ owe *their* birth,
 through whom Mourning finds rest,
 through whom Sadness is lulled asleep.
 Now soft youths present the mingled
 draught; and Sorrow flies, mixed with
 the wind-agitating storm. Let us then
 receive the cup, and dismiss cares;

ΑΝΑΚΡΕΟΝΤΟΣ.

Τὰς δὲ φροντίδας μεθῶμεν.

Τί γάρ ἐστι σοι το κέρδος

Ὀδυνωμένῳ μερίμνας;

Πόθεν οἶδαμεν τὸ μέλλον;

Ὁ βίος βροτοῖς ἄδηλος.

Μεθύων θέλω χορεύειν,

Μεμυρισμένος δὲ παίζειν

Μετὰ καλῶν γυναικῶν.

Μελέτω δὲ τοῖς θέλυσιν,

Ὅσον ἐστὶν ἐν μερίμνας.

Ἰλαροὶ πῖνωμεν οἶνον

Ἀναμέλφομεν δὲ Βάκχον.

for what do you gain by being racked
with solicitude⁴⁰? Whence do we know
the future? Life is uncertain to mortals.
Having drunk freely, I am inclined to
dance; and being perfumed, to sport
with beautiful women. Whatsoever is
in cares, let that be a concern to those
who are willing: jocund let us drink
wine, and we will raise the song to Bac-
chus.

ΑΝΑΚΡΕΟΝΤΟΣ.

MB.

ΕΙΣ ἑΑΥΤΟΝ.

Ποθεῖ μὲν Διονύσου
Φιλοπαύμονος χορείης·
Φιλέω δ', ὅταν ἐφίβω
Μετὰ συμπότη λυρίζω.
Στεφανίσκας δ' ὑακίνθων
Κροτάφοισιν ἀμφιπλέξας,
Μετὰ παρθένων ἀθύρειν
Φιλέω, μάλισα πάντων.
Φθόνον οὐκ οἶδ' ἐμὸν ἦτορ·
Φθόνον οὐκ δεῖδια δίκτην·
Φιλολοιδόροιο γλώττης
Φεύγω βέλεμνα κῆφα.
Στυγέω μόχας παροίνας
Πολυκώμης κατὰ δαῖτας,
Νεοθήλοισι δ' ἅμα κῆρας
Ὑπὸ βαρβίτῳ χορευῶν,
Βίον ἥσυχον φέρωμεν.

XLII.

ON HIMSELF.

I am fond indeed of the dance of Bacchus the lover of sport: and I am delighted, when with a youth, *my* bottle-companion, I touch *my* lyre: but most of all I am charmed, having twined garlands of hyacinths round *my* temples, to frolick with virgins. My heart knows not envy; nor biting envy have I feared: I shun the light arrows of a slander-loving tongue. I abhor squabbles over wine, during festive entertainments: but while dancing to the lute, with fresh-blooming girls,—“*Come, lovely charmers!*” *then I say*“; “let us lead a tranquil life.”

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΓ'.

ΕΙΣ ΤΕΤΤΙΓΑ.

ΜΑΚΑΡΙΖΟΜΕΝ σε, τέττιξ,

Ὅτι δένδρεων ἐπ' ἄκρων,

Ὀλίγην δρόσον πεπωκώς,

Βασιλεὺς ὅπως, αἶδεις.

Σὰ γὰρ ἐστὶ κῆνα πάντα,

Ὅσῃς βλέπεις ἐν αὐροῖς,

Χ' ὅσῃς φέρουσιν ὥρα.

Σὺ γὰρ εἶ φίλος γεωργῶν,

Ἀπὸ μηδενός τι βλάπτων.

Σὺ δὲ τίμιος βροτοῖσι,

Θέρεις γλυκὺς τροφήτης.

Φιλέει μὲν σε Μῆσα·

Φιλέει δὲ Φοῖβος αὐτός,

Λιγυρην δ' ἔδωκεν οἶμην.

Τὸ δὲ γῆρας ἔσθ' σε τείρει

Σοφὴ, γηγεῖς, φίλυμνε,

Ἀπαθὴς, ἀγαμ', ἄσαρκε,

Σχεδὸν εἶ θεοῖς ὅμοιος.

XLIII.

ON THE CICADA⁴².

WE pronounce thee happy, O Cicada! because, having sipped a little dew, thou singest *enthroned* on lofty trees, like a king. For all these *things* are thine; whatsoever thou seest in the fields, and whatsoever the seasons produce; for thou art the friend of husbandmen, injuring nothing⁴³ belonging to them: and thou *art* honoured by mortals, sweet harbinger of summer! The Muses also love thee; and Apollo himself loves *thee*, and gave *thee* a tuneful note: Moreover, old age doth not waste thee. Skilful⁴⁴ *insect*, native of earth, lover of song, impassible, free from flesh, *and* blood; thou art nearly equal to the gods!

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΔ.

ΕΙΣ ΤΟ ἑΑΥΤΟΥ ὄΝΕΙΡΟΝ.

ἘΔΟΚΟΥΝ ὄναρ τροχάζειν

Πτέρυγας φέρων ἐπ' ὤμων·

Ὁ δ' ἔρως ἔχων μόλυβδον

Περὶ τοῖς καλοῖς ποδίσκοις

Ἐδιῶκε, καὶ κίχανεν.

Τί θέλει γ' ὄναρ τόδ' εἶναι;

Δοκέω δ' ἔγωγε πολλοῖς

Ἐν ἔρωσί με πλακένῃα,

Διολισθανεῖν ἐν ἄλλοις,

Ἐνὶ τῷδε συνδεθῆναι.

XLIV.

ON HIS DREAM.

I SEEMED *in* a dream to run *with speed*,
bearing wings upon *my* shoulders: but
Love, having lead round *his* beautiful
little feet⁴⁵, *yet* pursued, and overtook
me. What does this vision mean⁴⁶? I
think indeed, that I, being involved in
many amours, shall escape from the rest,
to be enfettered by this one *alone*.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΕ΄.

ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

Ο ἄνθρωπος ὁ τῆς Κυθήρης
Παρά Λημνίας καμίνοις
Τὰ βέλη τὰ τῶν Ἐράτων
Ἐποίει, λαβὼν σίδηρον.
Ἀκίδας δ' ἔβαπτε Κύπρις,
Μέλι τὸ γλυκὺ λαβῶσα·
Ὁ δ' Ἔρως χολὴν ἔμισγε.
Ὁ δ' Ἄρης ποτ' ἐξ αὐτῆς
Στιβαρὸν δόρυ κραδαίνων,
Βέλος ἠυτέλις Ἔρωτος.
Ὁ δ' Ἔρως, τὸδ' ἔστιν, εἶπε,
Βαρύ· πειράσας νοήσεις.
Ἐλαβεν βέλεμνον Ἄρης·
ὑπεμεδίασε Κύπρις.
Ὁ δ' Ἄρης ἀνασενάξας,
Βαρύ, φησὶν, ἄρον αὐτό.
Ὁ δ' Ἔρως, ἔχ' αὐτὸ, φησί.

XLV.

ON THE DARTS OF LOVE.

THE husband of Venus, at the Lemnian forges, having taken iron, was making the Darts of Love; and the Cyprian goddess taking sweet honey, dipped *their* points, but Cupid mingled gall. When Mars once from the clamour of *war returning*, and brandishing a malsy spear, held cheap the shaft of Love. But Cupid said, "This is heavy; having tried it, you will think so." Mars received the weapon: Venus smothered a laugh: then Mars deep groaning, said, "Heavy indeed! Come, take it!"—"Keep it, Mars!" the god replied.

ΑΝΑΚΡΕΟΝΤΟΣ.

Μς'.

ΕΙΣ ΕΡΩΤΑ.

ΧΑΛΕΠΟΝ τὸ μὴ φιλῆσαι,

Χαλεπὸν δὲ καὶ φιλῆσαι·

Χαλεπώτερον δὲ πάντων,

Ἀποτυγχάνειν φιλῆσαι.

Γένος ὕδεν εἰς ἔρωτα·

Σοφίη, τρόπος, πατεῖται.

Μόνον ἄργυρον βλέπουσιν.

Ἀπόλοιτο πρῶτος αὐτὸς

Ὁ τὸν ἄργυρον φιλήσας.

Διὰ τῆτον καὶ ἀδελφός,

Διὰ τῆτον καὶ τοκῆς·

Πόλεμοι, φόνοι, δι' αὐτόν.

Τὸ δὲ χεῖρον, ὀλλύμεθα

Διὰ τῆτον οἱ φιλήντες.

XLVI.

ON LOVE.

It is difficult not to love, and also hard to be a lover; but the hardest lot of all, is, when in love, to be unsuccessful. Birth is nothing to love: learning and manners are trodden under foot: Menkind regard wealth alone. May he perish, who first loved money! Through it no brother⁴⁷ can be found; through it no parents: wars, murders arise through it. But what is worse, through it, we lovers are destroyed.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΖ'.

ΕΙΣ ΓΕΡΟΝΤΑ.

ΦΙΛΩ γέροντα τερπνόν,
Φιλῶ νέον χορευτήν.
Γέρων δ' ὅταν χορεύῃ,
Τρίχας γέρων μὲν ἔσι,
Τὰς δὲ φρένας νεάζει.

ANACREON.

XLVII.

ON AN OLD MAN.

I LOVE a pleasant old fellow; I love a
sportive youth: but when an old man
dances, he is aged indeed *in hoary* hair;
but *in* spirit he is young.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΗ'.

ΑΛΛΟ ΩΔΑΡΙΟΝ.

ΔΟΤΕ μοι λύρην Ὀμήρου

Φοίνης ἄνευθε χορδῆς.

Φέρε μοι κύπελλα θεσμῶν.

Φέρε μοι, νόμους κεράσσω,

Μεθύων ὅπως χορεύσω.

Ὑπὸ σώφρονος δὲ λύσσης

Μετὰ βαρβίτων αἰδαν,

Τὸ παροίνιον βοήσω.

XLVIII.

ON HIMSELF⁴⁸.

GIVE me the lyre of Homer without
the ensanguined string; bring me the
cups *sanctioned* by the statutes of *drinking*;
bring me *these*, and I will dispense the
laws of *Bacchus*: then freely drinking,
I will dance; and under *the influence* of a
well-regulated phrenzy, singing to the
lute, I will utter aloud a tippling song.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΜΘ΄.

ΕΙΣ ΖΩΓΡΑΦΟΝ.

ΑΓΕ, ζωγράφων ἄριστε,
Λυρικῆς ἄκκε Μύσης·
Γράφε τὰς πόλεις τὸ πρῶτον
Ἰλαράς τε καὶ γελάσας·
Φιλοπαύμονας τε Βάκχας
Ἑτεροπνόοις ἐν αὐλοῖς.
Ὁ δὲ κηρὸς ἂν δύνῃται,
Γράφε καὶ νόμους φιλῶντων.

XLIX.

TO A PAINTER.

COME, best of painters! attend the
 lyric Muse; paint cities first, gay and
 smiling: and sportive Bacchanalians
 with flutes *inspired* with alternate blasts.
 And if the wax be able, paint also the
 rites of lovers.

ΑΝΑΚΡΕΟΝΤΟΣ.

Ν.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

Ο Τὸν ἐν πόνοις ἀτειρῇ,
Νέον ἐν πόθοις ἀταρβῇ,
Καλὸν ἐν πότοις χορευτὴν
Τέλειον, θεὸς κατήλθε
Ἀπαλὸν βροτοῖσι φίλτρον
Πότον ἄστονον, κομίζων,
Γόνον ἀμπέλκῃ τὸν οἶνον,
Πεπεδημένον ὀπώρας
Ἐπὶ κλημάτων φυλάτλων.
Ἰν', ὅταν τέμωσι βότρυς,
"Ανοσοὶ μένωσι πάντες,
"Ανοσοὶ δέμας δεητὸν,
"Ανοσοὶ γλυκύν τε θυμὸν,
Ἐς ἔτις φανέντος ἄλλης.

L.

ON BACCHUS.

THE god descends, who renders the youth unwearied in toils, intrepid in amours, a graceful dancer in *his* cups, bringing to mortals a soft philtre, a draught unmixed with pain, preserving the wine, offspring of the vine confined in autumnal fruit, upon the branches; that, when *men* cut the grape, *they* all may continue free from disease; sound in visible frame, and sound in mind serene, until the appearance o fanother year.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΝΑ'.

ΕΙΣ ΔΙΣΚΟΝ ΕΧΟΝΤΑ ΑΦΡΟΔΙΤΗΝ.

ΑΡΑ τις τόρευσε πόντον,
Ἄρα τις μαίνεται τέχνη
Ἀνέχουε κῦμα δίσκῳ
Επὶ νῶτα τῆς θαλάσσης·
Ἄρα τις ὑπὲρ θάλασσαν
Ἀπαλὴν χάραξε Κύπριν
Νόος ἐς θεὸς ἀερθεῖς,
Μακάρων φύσις ἀρχὴν.
Ὁ δέ νιν ἔδειξε γυμνὴν
Χ' ὅσα μὴ δέμις ὀράσθαι,
Μόνα κῦμα συγκαλύπτει.
Ἀλαλημένη δ' ἐπ' αὐτὴν
Βρῦον ὡς ὑπερθε λευκὸν
Ἀπαλόχρους γαλήνης
Δέμης εἰς πλῶον φέρουσα,

LI.

ON A DISK REPRESENTING VENUS.

HERE some *sculptor* hath carved the
 sea; here some divine art, on a disk,
 hath poured out the wave, upon the
 back of the ocean; then some genius
 being elevated to the gods, hath engraven
 upon the sea, the tender Venus, the ori-
 gin of the nature of the blessed *gods*.
 And the *artist* hath represented her
 naked; but what *is* not lawful to be
 seen, the wave alone conceals. And she,
 wandering o'er *the billows*, upon the
 smooth-skinned calm, like a white sea-
 flower, bearing *up her* body in swim-

ΑΝΑΚΡΕΟΝΤΟΣ.

Ρόθιον πάροιθεν ἔλκει.
Ῥοδέων δ' ὕπερθε μᾶζων,
Ἀπαλῆς ἐνερθε δειρῆς
Μέγα κῦμα πρῶτα τέμνει.
Μέσον αὐλακός δὲ Κύπρις,
Κρίνον ὡς ἴοις ἐλιχθεῖ,
Διαφάνελα γαλήνης.
Ὑπὲρ ἀργύρῳ δ' ὀχῶνται
Ἐπὶ δελφῖσι χορευταῖς
Δολεροὶ νέον μέτωπον
Ἔρος, Ἰμερος, γελῶντες.
Χορὸς ἰχθύων δὲ κυρτὸς,
Ἐπὶ κυμάτων κυβισῶν,
Παφίης ἐς ὄμμα παύζει,
ἵνα νήχεται γελῶσα.

ANACREON.

ming, draws the current from before her:
and first cuts the big wave above *her*
rosy breasts, beneath *her* soft neck.
Then Venus in the midst of the furrow,
like a lily intwined with violets, shines
through the calm. And Love and De-
sire, laughing sly *with* youthful counte-
nance, ride on sportive dolphins, *raised*
above the silver *disk*: and a crooked band
of fishes upon billows bounding, wanton
under the eye of the Paphian *queen*,
wherever laughing she swims.

ΑΝΑΚΡΕΟΝΤΟΣ.

NB.

ΕΠΙΛΗΝΙΟΣ ΥΜΝΟΣ.

ΤΟΝ μελανοχρῶτα βότρυν,

Ταλάροις φέροντες ἄνδρες

Μετὰ παρθένων, ἐπ' ὤμων

Κατὰ ληνὸν δὲ βαχόντες

Μόνον ἄρσενες πατῶσι

Σταφυλὴν, λύντες οἶνον,

Μέγα τὸν θεὸν κροτῶντες

Ἐπιληνίοισιν ὕμνοις,

Ἐρατὸν πίθοις ὀρώντες

Νέον ἐκζέοντα Βάκχον.

Ὅν ὅταν πίνῃ γεραίος,

Τρομεροῖς ποσὶν χορεύει,

Πολιάς τρίχας τινάσσων.

Ὁ δὲ παρθένον λοχήσας

Ἐρατὸς νέος μεθύσθεις

LII.

ON THE WINE-PRESS.

MEN with virgins bearing the dark-skinned grapes in baskets on *their* shoulders; and casting *them* into the wine-press, men alone tread the clusters, crushing out the wine, praising the potent god with hymns in honour of the vintage, beholding the new delightful Bacchus⁴⁹ fermenting in the vats; which when Old Age drinks, he dances with trembling feet, shaking *his* hoary hair: but the amorous youth being mellow,

ΑΝΑΚΡΕΟΝΤΟΣ.

Ἀπαλὸν δέμας χυθεῖσαν

Σκιερῶν ὑπερθε φύλλων

Βεβαρημένην ἐς ὕπνον.

Ἐς ἔρωϊ ἄωρα δέλγει

Προδότιν γάμων γενέσθαι.

Ὅ δὲ μὴ λόγοισι φείθων,

Τότε μὴ δέλυσαν ἄγχει.

Μετὰ γὰρ νέων, ὁ Βάκχος

Μεθύων ἄτακτα παίζει.

ANACREON.

having surprised a virgin weighed down
to sleep, *her* tender form diffused beneath
the shady leaves; he entices *her* imma-
turely⁵⁰ to love,—to be the betrayer of
her nuptials. But he not prevailing with
words, then forces⁵¹ the unwilling *girl*:
for with youths drunken Bacchus disor-
derly sports.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΝΓ'.

ΕΙΣ ῬΟΔΟΝ.

ΣΤΕΦΑΝΗΦΟΡΟΥ μετ' ἥρος,

Μέλπομαι ῥόδον θέρειον.

Σύν, ἱτάῃρ, ἄεξε μολπὴν.

Τόδε γὰρ θεῶν ἄημα,

Τὸ δὲ γὰρ βροτῶν τὸ χάρμα·

Χάρισίν τ' ἄγαλμ' ἐν ὥραις

Πολυανθέων ἐρώτων·

Ἀφροδίσιόν τ' ἄθυρμα.

Τόδε κ' μέλημα μύθοις,

Χαρίεν φυτὸν τε Μυσέων·

Γλυκὺ κ' ποῖνι πείραν

Ἐν ἀκανθίνας ἀταρποῖς·

Γλυκὺ δ' αὖ λαβόνι θάλλειν

Μαλακάσσι χερσὶ, κέφως

Προσάγοντ' Ἐρωτος ἄνθος.

LIII.

ON THE ROSE.

WITH the flower-crowned spring, I celebrate the summer Rose: *my* friend, assist the strain! For this *is the* breath of gods, for this *is the* joy of mortals, and an ornament to the Graces in the seasons of *their* flowery loves; and the delight of Venus. The *Rose* *is* also the subject of *poetic* fables, and the grateful plant of the Muses: *how* sweet also to one who makes *his* way⁵² thro' thorny paths; and sweet also to him who takes *it* to cherish with gentle hands, lightly raising to *his nostrils* the flower of love.

ΑΝΑΚΡΕΟΝΤΟΣ.

Ὅρόφω τόδ' αὐτὸ τερπνόν,

Θαλίᾳς τε καὶ τραπέζας,

Διονυσίᾳς δ' ἑορταῖς.

Τί δ' ἄνευ ῥόδου γένοιτ' ἄν;

Ῥοδοδάκτυλος μὲν Ἥως,

Ῥοδοπήχεις δὲ Νύμφαι,

Ῥοδόχρως δὲ καὶ Ἀφροδίτη

Παρά τῶν σοφῶν καλεῖται.

Τόδε καὶ νοσῶσιν ἀρκεῖ,

Τόδε καὶ νεκροῖς ἀμύνει

Τόδε καὶ χρόνον βιάται,

Χαρίεν ῥόδων δὲ γῆρας

Νεότητος ἔσχεν ὁδμήν.

Φέρε δὴ, φυὴν λέγωμεν.

Χαροπῆς ὅτ' ἐκ θαλάττης

ANACREON.

The same *is* moreover pleasant to the roof⁵³, and also to mirthful tables, and Bacchanalian festivals. For what can exist without the Rose? Rosy-fingered indeed *is the* morn, and the nymphs *are* rosy-armed, and Venus also is called rosy-skinned by the bards. This also gives relief to the sick, and this repels *corruption* from the dead: this too prevails over time; and the grateful old age of roses, retains the scent of youth. Come then,—*its* birth let us declare. When from the sea, of aspect mild,

ΑΝΑΚΡΕΟΝΤΟΣ.

Δεδροσωμένην Κυθήρην.

Ἐλόχευε Πόντος ἀφρῶν·

Πολεμόκλονον τ' Ἀθήνην

Κορυφῆς εἰδείκνυε Ζεὺς·

(Φοβεράν θῆαν Ὀλύμπῳ)

Τότε καὶ ῥόδων ἀγνῶν

Νέον ἔρνος ἦνθισε χθών,

Πολυδάδαλον λόχευμα.

Μακάρων θεῶν δ' ὄμιλος,

Ῥόδον ὥς γένοιτο, Νέκταρ

Ἐπιτέγξας, ἀνέτειλεν

Ἀγέρωχον ἐξ ἀκάνθης

Φυτὸν ἄμβροτον Λυαῖα.

Ocean, from foam, produced Venus bedewed *with spray*: and Jove displayed Minerva, *sprung from his* head, delighting in the din of war, (fearful sight to Olympus!) then a new growth even of exquisite roses, earth caused to bloom, a birth of curious skill. And the assembly of blest gods, sprinkling nectar upon *the bush* that the Rose might exist, caused to spring up from the thorn, the splendid incorruptible plant of Lyæus.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΝΔ'.

ΕΙΣ ἑΑΥΤΟΝ.

ΟΤ' ἐγὼ νέων ὄμιλον
Ἐσποῶ, πάρεσιν ἤβη·
Τότε δὴ τότε ἐς χορεῖν
Ὁ γέρων ἐγὼ πλεῖστα.
Περίμεινόν με, Κυβήβα.
Ῥόδα δὲ, θέλω σέφθεσθαι.
Πολὺν δὲ γῆρας ἐκάς.
Νέος ἐν νέοις χορεύσω.
Διονυσίης δὲ μοι τίς
Φερέτω δῶρον ὀπώρας,
Ἴν' ἴδῃ γέροντος ἄλκην,
Δεδαηκότος μὲν εἰπεῖν,
Δεδαηκότος δὲ πίνειν,
Χαριέντως δὲ μακῆναι.

ANACREON.

LIV.

ON HIMSELF.

WHEN I behold a company of youths,
youth is present *to me*: then, then to the
dance I, an old man, fly. Cybeba⁵⁴,
attend me! give *me* roses; I wish to be
crowned; and hoary old age *be* far away,
a youth among youths I will dance: and
let some one bring me the gift of Bac-
chus's autumnal fruit, that he may see
the vigour of an old fellow, taught to
sing⁵⁵, and taught to drink, and grace-
fully to be mad!

ΑΝΑΚΡΕΟΝΤΟΣ.

ΝΕ'.

ΕΙΣ ΤΟΥΣ ἘΡΩΝΤΑΣ ΩΔΑΡΙΟΝ.

ΕΝ ἰσχύϊοις μὲν ἵπποι
Πυρὸς χάραγμ' ἔχουσι
Καὶ Παρθίαις τις ἄνδρας
Ἐγνώρισεν τιάραις.
Ἐγὼ δὲ τὸς ἐρῶντας
Ἰδὼν ἐπίσαμ' εὐθύς.
Ἐχουσι γάρ τι λεπίδων
Ψυχῆς ἔσω χάραγμα.

ΤΕΛΟΣ.

ANACREON.

LV.

ON LOVERS.

HORSES have a brand of fire on *their* haunches; and any one knows Parthians ⁵⁶ by *their* tiaras: and I, observing lovers, know *them* instantly; for they have a certain delicate mark, *impressed* upon the mind.

THE END ⁵⁷.

11/11/11

REPORT ON WORK

During the month of November the
amount of work done was as follows:
The first part of the month was spent
in the laboratory, and the second part
in the field.

NOTES.

NOTES

NOTES ON THE GREEK.

ΩΔΗ Γ'. ^a Κέρας]—literally, *the horn*; because the bow was made of that material.

See "the Iliad," lib. iv. ver. 105, and "the Orestes of Euripides," ver. 268.

ΩΔΗ Ζ'. ^b Γὰρ, for]—i. e. this has happened to you, *for* this reason, *because* you cannot love.

ΩΔΗ Η'. ^c Ἐξ ὕπνου]—is without doubt an elliptical expression, and requires the addition of another word to complete the sense; ἐγερθεῖς, or some such word being understood. In Homer we find ἐξ ὕπνου ἀνορέσας, starting or leaping up from sleep.

"Iliad," book x. ver. 519.

ΩΔΗ ΙΑ'. ^d Μοιρῆς]—verbatim, the things or concerns of his fate; χρηματα being understood.

ΩΔΗ ΙΔ'. ^e Μάχης ἑσω μ' ἐχέσης]—verbatim,—The battle having *itself* within me; i. e. exerting its force, spending its rage, within me.

NOTES ON THE GREEK.

ΩΔΗ ΙΕ'. ^f Εὐδ' ἐστ']—it is fair weather, or sun-shine; i. e. whilst our day is calm and bright, unruffled by the adverse blasts of ill-fortune.

ΩΔΗ ΙΖ'. ^g Πανεπλίαν]—a panoply, or complete suit of armour.

ΩΔΗ ΙΗ'. ^h Πότον]—properly signifies drink; but is here placed, by metonymy, for the cup or bowl itself.

—— ⁱ Τελετῶν]—ἑορταί, θυσίαι, μυστήρια.

See Hesychius on the word τελεται.

ΩΔΗ Κ'. ^k Ὅπως σὲ χρωῶτα λέσω]—verbatim,—Then will I bathe you as to *your* skin. Χρωτα for κατὰ χρωτα.

ΩΔΗ ΚΒ'. ^l Χαίτας]—The Latins also called the leaves of trees, *comæ*, or hair. ADDISON.

ΩΔΗ ΚΓ'. ^m Τελεῖν τὴν Ἀφροδίτην]—“Τελεῖν τὰ θεῶ, et τελεῖν τὰ κατὰ θεον; dicitur “pro Deum aliquem ritè colere.”

See Barnes's note on this ode, ver. 35f.

NOTES ON THE ENGLISH.

ODE III. ¹ *Fastenings of my gates.*]—The Translator found it impracticable to render this passage *familiar* to an English reader; but did not, on that account, suppose himself *at liberty* to depart from the *original*. The explanation which he has given of the word ὄχρες, is supported by the authority of Homer, who constantly uses it in the sense of a *bolt*, *bar*, or *fastening*. See the following passages of the Iliad, here referred to: lib. xii. ver. 121, 455, and 460; lib. xiii. ver. 124; lib. xxiv. ver. 446 and 566. From the *last* passage, the *bars* appear to have been on the *outside* of the gates. It will not be impertinent, further to remark that when Homer uses the *same* word (ὄχρες, lib. iii. ver. 372) for the *thong* or *string* which went under the warrior's chin, and *held fast* the helmet; the purpose to which this thong is applied, sufficiently explains the literal meaning of the word in question.

NOTES ON THE ENGLISH.

ODE IV. ² *Papyrus*.]—"The papyrus was
 "a plant growing in the marshes of Egypt.
 "The ancients used the bark of it as we do our
 "ribands."

ADDISON.

ODE IV. ³ *Anoint*.]—It was customary
 among the Greeks to anoint the dead before their
 interment: thus the Myrmidons, after washing
 the body of Patroclus, anoint it with oil——

Καὶ τότε δὴ λῶσάν τε, καὶ ἤλειψαν λίπ' ἐλαίῳ.

"Iliad," lib. xviii. ver. 350.

Anacreon alludes to this ceremony: but re-
 quests that they would anoint *him* while his
 senses were capable of being gratified by the
 odours used on such occasions.

ODE V. ⁴ *Blooming*.]—The word βαθυκολπος
 is not literally rendered, as the Translator believes
 there is no word in the English language into
 which it can be translated with tolerable propriety:
 the term *full-bosomed* approaches nearest to the
 sense of the original.

ODE VI. ⁵ *Strings*.]—"The Πηκλίδες here
 "spoken of, Scaliger says, was an instrument of
 "two strings."

ADDISON.

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ODE IX. ⁶ *Prince*—or supreme lord of his affections.

"To young Bathyllas, lovely boy!

"Who bloom'd by Beauty's hand for joy,

"Now reigns, of Beauty's power possess'd,

"Th' unrivall'd king of ev'ry breast." ADDISON.

— ⁷ *As*.]—"Οἷος, *qualis*, without inter-
 "rogation comes from ὅς, *qui*, in the same man-
 "ner as *qualis* comes from *qua*. This noun
 "being one of those which the grammarians call
 "relatives of quality, which have only a relation
 "in the sense, and not in the construction, it sup-
 "poseth always, τοιοῦτος, to which it ought to
 "refer, and which is even sometimes expressed;
 "as, τὸ τῆς ἀγγελίας τοιοῦτον ἔστιν, οἷον εὐφραίνει
 "τὴν πόλιν; *the news was such as made the whole*
 "*town rejoice*; word for word, *such as to make*
 "*the town rejoice*."

"Port-Royal Grammar," lib. viii. cap. 7, p. 392.

ODE XI. ⁸ *Are*.]—The Greek is κατ' ἑσας, verbatim,—*being no more*.

— ⁹ *As*.]—Here κατὰ is understood. This government, viz. of the accusative case by a preposition *understood* occurs at every step

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through the Greek classics: The learner will therefore do well to accustom himself to this idiom of the language, at his first entrance upon Greek authors. I shall subjoin a few examples:—

Πόδας ὠκύς Ἀχιλλεύς, for κατὰ ποδας; Achilles swift *as to* his feet. Ἀλγέω τὴν κεφαλὴν; I ache *as to*, or *in* the head. Εἶδος καλλίστος; most beautiful *as to* form. Ἔρωτι θυμὸν ἐκπλαῖς Ἰάσονος; smitten *in her* soul with the love of Jason.

“Eurip. Medea,” ver. 8.

ODE XIII. ¹⁰ *Claros*]—“ was a little town
“ near the city Colophon in Ionia, which had a
“ fountain consecrated to Apollo. Anacreon calls
“ the water λαλον, because they who drank of it
“ were immediately seized with a divine fury, and
“ delivered oracles.”

ADDISON.

ODE XVI. ¹¹ *Clamours*,]—That is the clamorous fights of the Phrygians. The Trojans advanced to battle with loud shouts, which is still the practice of barbarous nations:—

Τρῶες μὲν κλαγγῇ τ' ἐνωπὴν τ' ἴσαν.

The Greeks on the contrary marched silent, and slow. Milton, as the ingenious translator

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of Thucydides observes, had certainly the march of a Lacedæmonian army full and strong in his imagination when he wrote the following lines :

“ ————— Anon they move

“ In perfect phalanx to the Dorian mood

“ Of flutes and soft recorders ; such as rais'd

“ To height of noblest temper heroes old

“ Arming to battle ; and, instead of rage,

“ Deliberate valour breath'd, firm, and unmov'd

“ With dread of death to flight or foul retreat ;

“ Nor wanting pow'r. to mitigate and swage,

“ With solemn touches, troubled thoughts and chase

“ Anguish, and doubt, and fear, and sorrow, and pain,

“ From mortal or immortal minds.”

“ Paradise Lost,” Book i.

ODE XVIII. ¹² *The season,*] — That is, *the spring.*

————— ¹³ *Foreign.*] — The Τελευται were called *foreign* sacrifices, because they were instituted by Musæus and Orpheus, men of Thrace.

See “ Plato's Republic,” lib. ii.

————— ¹⁴ *If Phæbus sport not there.*] —
“ Because Apollo was so unfortunate as to kill
“ the beautiful Hyacinthus, as he played at
“ quoits.”

ADDISON.

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ODE XIX. ¹⁵ *It.*]—"This," as Mr. Addison says, "is a bold expression, though the poet's meaning is undoubtedly nothing more, than that the trees receive their nourishment from the rains and dews, which are strained and filtered through the veins of the earth."

ODE XX. ¹⁶ *Mountains.*]—The word ὄχθη, commonly signifies a *bank*; but sometimes a *hill* or *mountain*, as above. Homer, speaking of the fate of Niobe, says——

Νῦν δέ περ ἐν πέτρῃσιν, ἐν ἔρεσιν οἰοπόλοισιν.
 Ἐν Σιπύλῳ, ὅθι φασὶ θεάων ἔμμεναι εὐνάς
 Νυμφάων, αἵ τ' ἀμφ' Ἀχελώϊον ἐρρώσαντο,
 Ἐνθα, λίθος περ ἐῴσα, θεῶν ἐκ, κήδεα πύσσει.

Lib. xxiv. ver. 614.

"Herself a rock, (for such was Heav'n high will)
 "Through deserts wild now pours a weeping rill;
 "Where, round the bed whence *Achelous* springs,
 "The watery fairies dance in mazy rings;
 "There high on *Sipylus's* shaggy brow
 "She stands, her own sad monument of woe:
 "The rock for ever lasts, the tears for ever flow.

POPE.

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How happily conceived is the elegant compliment paid to the genius of Praxiteles in the following epigram, quoted from the *Anthologia* by Fawkes.

Ἐκ ζῶης με θεοὶ τεύξαν λίθον· ἐκ δὲ λίθοιο
Ζῶην Πραξιτέλης ἔμπαλιν ἐῖσατατο.

From life to stone, from stone to life, transform'd, I stand,
By Jove's supreme decree,—by Praxiteles' hand.

ODE XXI. ¹⁷ *Exhausted.*]—Προποθεὶς; drunk
up,—i. e. by the heat.

———— ¹⁸ *I pant.*]—Ἀνασινάζω;—I groan
deeply, I sigh, &c.

ODE XXIV. ¹⁹ *What hast thou to do with me?*]
The Greek is, Οὐδὲν ἐστὶ σοὶ τε καὶ μοί; *there is no*
common concern between me and thee: κοινόν, or
κοινὸν πρᾶγμα, being understood.

See “Bos Ellips.” under κοινόν.

ODE XXV. ²⁰ *Then why do I cheat life of all*
its joys?]—Τί δὲ τὸν βίον πλανῶμαι; *wherefore*
do I wander life away?

NOTES ON THE ENGLISH.

ODE XXVI. ²¹ *Prepare.*]—"Ὅπλιζω, non
 " ad belli tantum, verum ad cujusvis rei *appara-*
 " *tum* attinet, ut Homero—δρέπον ὀπλίσσασθαι,
 " et ὀπλίσσατο δαῖτα, et ἡῖα ὀπλιζειν in usu.
 " Ministrum ergo hic poeta appellat, ut pocilla-
 " torem strenuè agat, in se interim recipiens,
 " quod boni compotatoris partes acturus sit."

BARNES, Ode xxvi. Note 377.

ODE XXVIII. ²² *Dark.*]—The Greek is,
 ὑπὸ πορφύραισι χεῖταις; *under her purple hair.*
 But this epithet is frequently given by the Greek
 poets to objects of a dark or dusky hue. It is
 probable that Anacreon means not here to de-
 scribe what we call *jet* black hair, but a tint be-
 tween the black and the yellow; something per-
 haps like that which Ovid mentions, "*Amor.*"
 lib. I. el. xiv. ver. 9.

———— ²³ *It.*]—Namely, the picture.

———— ²⁴ *Humid.*]—"Madam Dacier ju-
 " diciously observes, that eyes, in which there is

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“ the least degree of humidity, are uncommonly
“ vivid and full of fire.”

FAWKES.

ODE XXVIII. ²⁵ *Marble.*]—Or rather Parian marble. It is called *λυγδινος*, from Lygdos the name of a place in the island of Paros, one of the Cyclades, where was a quarry of remarkable fine marble.

ODE XXXI. ²⁶ [*phitean.*]—“ Iphitus was the
“ son of Eurytus, king of Oechalia, and slain by
“ Hercules, who carried off his bow.”

FAWKES.

ODE XXXII. ²⁷ *Add to the wax,*]—That is, to the tablet made of wax, on which the ancients used to write. In reading *κηρῶν δες*, instead of *κηρωθείς*, the Translator has followed the correction of Baxter. Barnes reads—*ἀεὶ κ' ἔρωτες*; which those may adopt who like it better.

———— ²⁸ *Gades*]—“ was an island *with-*
“ *out* the straits of Gibraltar, in the south part

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“ of Spain, divided from the continent by a
“ small creek. It is still called Cadiz.”

AINSWORTH.

ODE XXXIII. ²⁹ *To break from.*]—“ *Ἐξ ὄν-
“ σαι; cum clamore erumpo.*”

“ *Hedericus Lcx.*” under *ἐξ ὄναι*, No. iv.

ODE XXXIV. ³⁰ *Hair.*]—Petronius describes
the loss of the hair in the following elegant lines,
which he puts into the mouth of Eumolpus; and
which Mr. Addison, with equal elegance, has
translated:—

“ *Quod summum formæ decus est, cecidere capilli:*

“ *Vernantesque comas tristis abegit hiems.*

“ *Nunc umbra nudata sua jam tempora mærent:*

“ *Aræque attritis ridet adusta pilis.*

“ *O fallax natura Deum! quæ primâ dedisti*

“ *Ætati nostræ gaudia, prima rapis.*

“ *Infelix, modo crinibus nitebas,*

“ *Phæbo pulchrior, et sorore Phœbi:*

“ *At nunc lævior ære, vel rotundo*

“ *Horti tubere, quod creavit unda,*

“ *Ridentes fugis, et times puellas.*

“ *Ut mortem citius venire credas,*

“ *Scito jam capitis perisse partem.*”

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- " Beauty is fall'n! thy hair's soft vernal grace
 " To wintry baldness gives untimely place.
 " Thy injur'd temples mourn their ravish'd shade,
 " Waste, like a stubble field, thy brow is laid.
 " Fallacious Gods! your treach'rous gifts, how vain!
 " You only give us joy to give us pain.
 " Unhappy youth! but late thy curling gold
 " Ev'n Phœbus' self might envy to behold;
 " But now for smoothness, nor the liquid air,
 " Nor wave-born Tuber can with thee compare.
 " The laughter-loving maids you fly, and fear;
 " And death, with hasty steps, will soon be here:
 " His fatal night already clouds thy morn,
 " Beauty is fall'n! and thy gay locks are shorn!"

ADDISON.

The hair was considered as highly ornamental,
 and its loss much lamented by the ancients.
 Cæsar's baldness gave him great concern; and
 we are further informed by Suetonius, that he re-
 ceived no honour more graciously from the senate
 and people of Rome, than their permission to
 wear perpetually a *laurel crown*.

ODE XXXVI. ³¹ *Arguments.*]—The *cogent*,
 or *compulsive* reasonings of orators.

See "Hedericus Lex." under *αναξυ*, No. lii.

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ODE XXXVII. ³² *Swells.*]—The Greek is, *σεφεται τὸ νᾶμα*; *the juice is crowned*: this expression the Translator conceives to signify nothing more than an *excessive fulness* of juice in the vine. When a drinking vessel was *filled* above the brim, so that the liquor rose in the manner of a crown, it was, in the same sense of the word, said *σεφεσθαι*, *to be crowned*; and *σεφειν* commonly, *πληρωσιν τινα σημαίνει*, *signifies a sort of fulness*.

See "Potter's Archæol. Græc." vol. ii. p. 392.

ODE XXXVIII. ³³ *Staff.*]—"In the Bacchanalian dances amongst the ancients, the leader of them bore a rod or sceptre, which they called *ναρθηξ*."

ADDISON.

———— ³⁴ *Nothing.*]—Or, useless.

ODE XXXIX. ³⁵ *Expanding.*]—i. e. disengaging, or freeing it from care.

———— ³⁶ *Alone.*]—"Dicit poeta, alia quæ habuerit, sive possiderit, unâ cum aliis con-

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“sumo, vel aliis certè relinquo; quæ autem
 “bibo, ea ipsa *mihi* et *soli* in commodum cedunt,
 “*ea* *mihi sunt* lucrum.”

BARNES, Note 627.

ODE XXXIX. 37 *I will bear away.*]—As
 much as to say,—“*The good things of life which*
 “*I have enjoyed, I may be said to have carried*
 “*away with me;—of these nothing can deprive*
 “*me; I have placed them beyond the reach of*
 “*fate.*”

“—————Ille potens sui

“Lætusque deget, cui licet *in diem*

“Dixisse, *vixi*; cras vel atra

“Nube polam pater occupato,

“Vel sole puro: non tamen irritum,

“Quodcunque retro est, efficiet; neque

“Diffinget, infectumque reddet,

“Quod fugiens semel hora *vexit.*” “Hor.” lib. III. ode xxix.

ODE XLI. 38 *Mirth.*]—*Mέθη*, literally, *drunk-*
eness.

————— 39 *Graces.*]—In the Greek it is in
 the singular, ἡ χάρις; “*synecdoche numeri pro*
 “*αἱ χαριτες.*”

BARNES, Note 653.

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ODE XLI. 4^o *For what, &c.*]—This passage rendered word for word, is as follows:—*For what gain is to you being racked (or tortured) with cares?*

ODE XLII. 4ⁱ *Come, &c.*]—See this ode in Barnes. Φέρε, φίλταται, λέλοιμι. This line which he has added to help out the sense of the *original*, the Translator has retained in his version, for the same purpose.

ODE XLIII. 4² *Cicada.*]—The Translator has not rendered τετλιξ, by the English word *grasshopper*; because it is well known that the τετλιξ of the Greeks, called by the Romans, Cicada, was an insect widely different from the grasshopper, and altogether a stranger to this climate. “Cicada non est quod vulgò, a grasshopper, vocamus; sed insectum longè diversum, corpore et rotundiore, et brevior, qui arbusculis insidet, et sonum quadruplo majorem edit.”

AINSWORTH, on “Cicada.”

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ODE XLIII. 43 *Injuring noibing.*]—The Greek Ἀπὸ μηδενός τι βλάπτων, rendered word for word is, *injuring (or hurting) somewhat from no one.*

———— 44 *Skilful.*]—“From σοφός is derived σοφία, which, as well as *wisdom*, signifies *skill* in general, but particularly in *music*.”

See Note 1. lib. i. of “Hutchinson’s Ἀνακρ.”

ODE XLIV. 45 *Little feet.*]—Ποδίσκος is a diminutive of πούς, the foot.

———— 46 *What, &c.*]—Τί θέλει γ’ ὄναρ τόδ’ εἶναι;—*What would this vision be? or, What does this vision wish to be?—That is, What can it mean?*

ODE XLVI. 47 *Brother.*]—“Anacreon, speaking of money, says, that ‘through it there is no longer any such thing as brethren or parents in the world.’ When the love of money is the

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“reigning passion in a man, it banishes humanity, confounds right and distinction, and *tramples* upon the most sacred and endearing relations in nature.”

“Blackwall’s Introduction to the Classics,” p. 168.

ODE XLVIII. 43 *On Himself.*]—The title of this ode in the original, is Ἄλλο Ωδάριον; *another little ode*. The Translator has taken the liberty of giving it a more familiar title in his version.

ODE LII. 49 *Bacchus,*]—by *metonymy* for wine.

—— 50 *Immaturely.*]—See Barnes’s note on the word ἄωρα, ver. 832.

—— 51 *Forces.*]—“Non hic ἄγχω *absolutè*, strangulo, significat, verùm ità fauces constringere, ut raptores puellis facere solent, nè exclament.—vel alio quovis modo *constringere*, comprimere vel coercere.”

BARNES, Note 835.

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ODE LIH. 52 *Way*.]—The Greek is, *πειραν*; *to one making an attempt*.

—— 53 *Roof*.]—“ For *ὠσοφῶ*, in the
“ original of this line, Stephens very judiciously
“ corrects *ὀροφῶ*. Barnes’s reading *ὡς σοφῶ*,
“ seems a tautology.”

ADDISON.

ODE LIV. 54 *Cybeba*.]—“ Cybeba, or Cybele,
“ seems to be the name of a female attendant,
“ taken from Cybele, the mother of the gods.”

FAWKES.

—— 55 *Sing*.]—“ *Jejune hic Baxter de*
“ *simplici loquelâ*; cum *ἔπειν*, dicatur per
“ *Μείωσιν* pro *αἰδῶν*, et *επος* in illa voce, lateat,
“ pro *ᾠδῇ*.”

BARNES.

ODE LV. 56 *Parthians*.]—“ In the Greek it is
“ *Παρθίαις ἀνδρας*; *Parthian men*. This is an
“ idiom which prevails among the purest Greek
“ writers.”

“ Blackwall’s Sacred Classics,” vol. I. p. 29, 3vo.

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ODE LV. 57 *The End.*].—In the number of odes admitted into this work, as the genuine productions of Anacreon; the Translator has followed the edition printed at Glasgow in 1770.

Barnes dismisses Ode LV. with the following observation :—" Atque ita quicquid *Anacreontis* " ad manus nostras *salvum et integrum* pervenerit, absolvimus."

BARNES, Note 902.



ADDENDA.

ΩΔΗ ΙΔ'. Τί γὰρ βαλώμεθ' ἔξω.]—On this passage Barnes has the following remark:—
 “Quasi περιβαλώμεθα esset. Quare nec exponi
 “debere, *petamur*, aut *feriamur*, verum, *armemur*;
 “*mur*; siquidem ita sæpè apud poetas *simplicia*,
 “quæ vocant *pro compositis*, ponuntur.” If
 the reader concludes, with Barnes, that the simple
 verb βαλώμεθα, is here used with the force of
 the compound περιβαλώμεθα, the passage cited
 above, may without doubt be translated, “Why
 “should we be arrayed, or clad, in armour ex-
 “ternally? Περιβάλλω literally signifies, *to cast*,
 or *throw round*: and is frequently used in the
 sense of, *being clothed with*; as in Mat. vi. 29, 31.
 Acts, xii. 8.—and therefore may be here applied
 by the poet, to *putting on*, or, *investing* the body
 in armour.

